




75 years



1916

1991





I sense in the air
a perfume that stirs my emotions...

LANCÔME
PARIS



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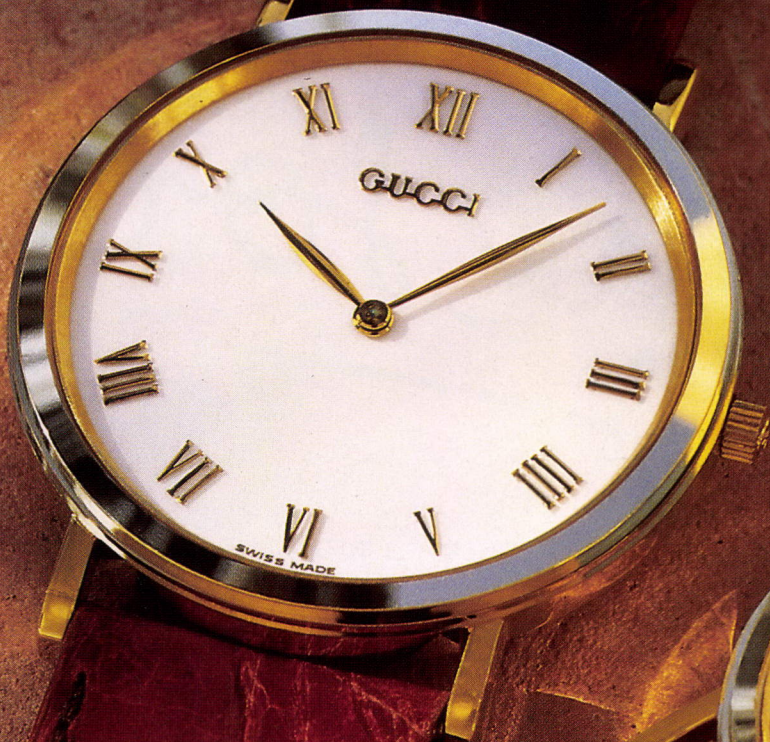
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1916-1991



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75 years



cover

This is a tribute to Horst's August 1940 cover. It is photographed by Tyen, starring Yasmeen in silver metallic body and leggings by Karl Lagerfeld, 1991 winter collection.

Fashion editor: Harriett Jagger.

Hair: Klaus Roethlisberger for Sorbie, Paris.

Make-up: Kim at Christian Dior

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Copy printing: Grade One Photographic; A & B Photographic Services

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Published by The Condé Nast Publications Ltd, Vogue House, Hanover Square, London W1R 0AD (tel: 071-499 9080; telex: 27338 Volon G; fax: 071-493 1345).

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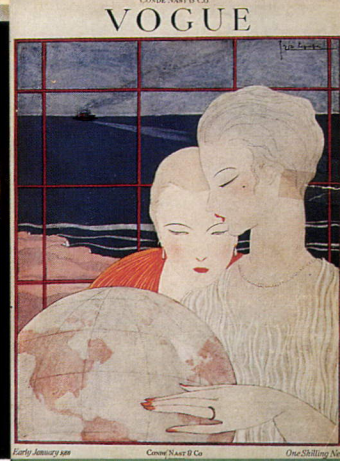
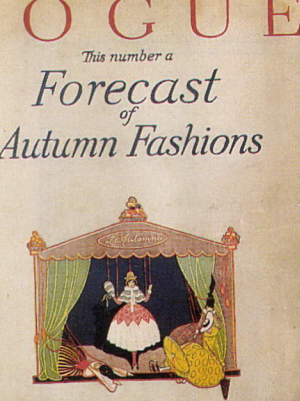
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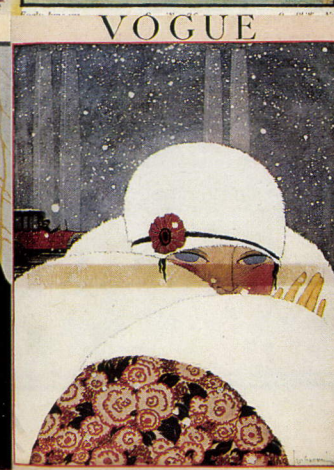
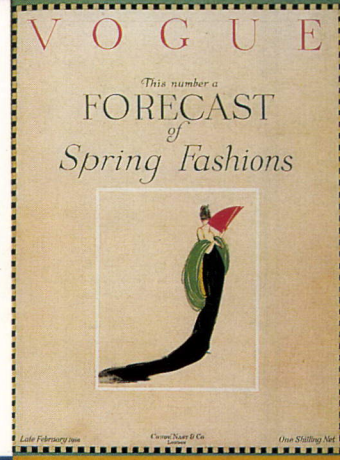
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1916-1919





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gas-fired refuse destructor above.

DURING the War the rationing of food and fuel made it difficult, if not impossible, to offer entertainment to guests in one's own house. But the coming of Peace has changed all that. Peace has done much to restore the habit, so dear to the British heart, of giving little lunches or dinners to a small party of intimate friends, without always being obliged to take them out to a public restaurant.

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VOGUE 1916-1919

When British *Vogue* was born – in the autumn of 1916 – one's vendeuse was likely to reply: "Mourning, madame, mourning," when asked about the spring mode. "Zepps" menaced the skies over London; enemy submarines infested the shipping lanes; the boom of Big Bertha was felt on this side of the Channel. Coal, severely rationed, cost a penny a lump; all food was in desperately short supply, and potatoes mysteriously disappeared altogether. *Vogue* suggested, "We should all be Potatriots", and showed attractive

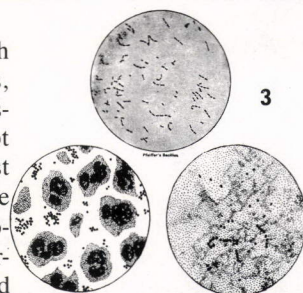


garden costumes. The cook puzzled over "margarine", if she wasn't working in a factory instead. Young men on leave from mud and blood danced hopefully in khaki to jazz on the gramophone. *Vogue* advised on "Leave Trousseau: make it your business to see that he carries away with him a refreshing vision of loveliness – and in particular, avoid the masculine."

The first years of British *Vogue* remind us that *c'est la guerre* applied to everything – especially startling social and economic disruptions – but change was the spirit of the age. The Great War simply ensured that traditional ways of thinking and living,

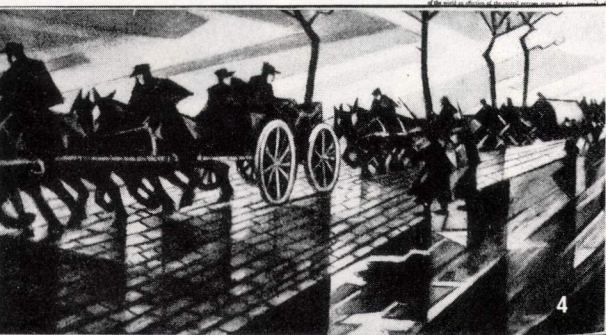
"suspended for the duration", were never resumed. Demolition of the old order had begun before the war, and the technology of the future was already in place. The skyscraper and aeroplane, the automobile, wireless, telephone and cinema were no longer novelties by 1916. Cubism and Futurism celebrated the speed of change and of modernity inventing itself. *Vogue* reported every development, sometimes in depth – Roger Fry wrote on modern art, sometimes with breezy detachment – *Vogue's* female cartoonist, Fish, was often detailed to pull the fuse on contentious issues, but never missed a trick. Women's suffrage found its way into the fashion copy – "Beauty will cast her Vote" – in reference to a hat. So did Sonia Delaunay: "Futurism has made its influence felt in the world of fabrics."

In 1916 *Vogue* dealt in a familiar way with Einstein, Bolshevism, trade unions, psychoanalysis, Cocteau and the Russian ballet. The strictures of war did not prevent the most extravagantly escapist fashions. Society actresses and stage stars such as Lily Elsie were photographed for *Vogue* in Poiré's "barbarian" or oriental designs which showed the influence of the Russian ballet:



The Influenza Epidemic

ARMED with their various weapons – rifles, machine guns, and the like – the influenza virus, which is a small, round, and very contagious organism, has been spreading its deadly influence since the autumn of 1918. It has been particularly fatal in the case of young people, and has caused the death of many of the most famous of the world's leaders. The virus is very contagious, and is spread by the air, and by direct contact with the infected person. It is also spread by the use of public places, such as theatres, and by the use of public transport. The virus is very contagious, and is spread by the air, and by direct contact with the infected person. It is also spread by the use of public places, such as theatres, and by the use of public transport.



gold-tissue and silver-lace tea gowns, fabulous decorative embroideries, gowns with

chiffon butterfly wings and trains with a monkey-fur fringe, striped silk Turkish trousers, turbans and ostrich feathers. While London *modistes* were more likely to sell the relatively restrained elegance of Chanel and Lanvin, fur of every description was worn. *Vogue* tartly observed: "Some of one's friends are hardly recognisable with a litter of young leopards and tiger cubs draped round their shoulders. Bond Street has the air of a primeval jungle." By this stage of the war, there were coal-less Mondays, and fur was worn indoors and out.

By showing the most exotic French fashions, *Vogue* was determined to

stress the ideal, to lend a bit of cheer to the proceedings, but it never shrank from reality. In "Dressing on a War Income", a regular feature, *Vogue* asks readers to "wear silk for economy" as wool is in short supply (what there is sent to the Front), and suggests women should slim to save fabric. By the winter of 1918, wool was rationed to four-and-a-half yards per dress. *Vogue* talks bravely of the "new, patriotic, slim silhouette".

In the darkest days *Vogue* reassured its readers: "We are not ashamed to admit that we cannot afford things, be they oysters or yachts. Now it is not smart to be ostentatious..." Having sold their diamonds, antiques and houses in Mayfair to the munitions makers, those on reduced incomes affected the glamorous poverty of Bohemia: "Chelsea, its habitat, manners and customs are the last scream of fashion among the elect... and people seeking after originality and convenience migrate to the most unexpected quarters – Kensington, Bloomsbury, but above all, Chelsea." *Vogue* recommended Virginia Woolf's novels, photographed the Omega Group's decorations in the latter's Gordon Square house, and showed a Cubist portrait of Edith Sitwell, *The Editor of Wheels*, by Alfredo Guevaro. Studio portraits of

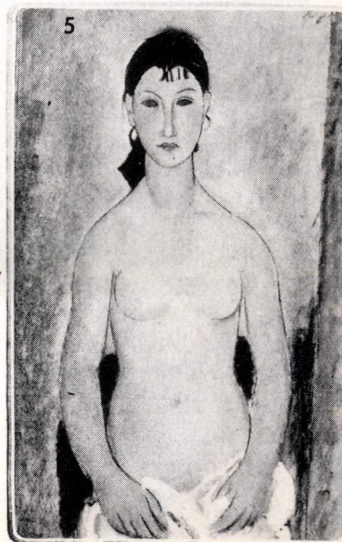
Lady Ottoline Morrell and Vita Sackville-West were featured in the Society section. Haute Bohemia, however, was outnumbered by the elegant young war widows and their children... "Lord X, who is seven, has succeeded to his father's titles."

Life went on – but, as *Vogue* observed: "Everything is now Topsy Turvy – and the only things Not Done are the things We Used to Do. Peers' sons choose the most unexpected brides. Daughters

of great houses make romantic matches, that would formerly have been taboo, with artists, or subalterns of Indian line regiments – any old thing. Now, Romance and the population twenty years hence are the fashion, and sympathy is with those who love and follow the drum." (The reference here is to the engagement of Lady Diana Manners to the penniless young officer, Duff Cooper. *Vogue* later reports that they set up house in Bloomsbury.) Life went on, but it would never be the same again: "The burning discussion of the hour is servants, or the lack of them..."

Vogue as usual determined to look on the bright side, while allowing its readers the pleasant *frisson* of mock ruefulness: "Time was when we prided ourselves on being exclusive, and of knowing beforehand whom we should meet at any given place. Now, we all seem to take our meals at restaurants, with a heterogeneous 'Everybody'... which, to be smart, must include a revue artist or two, preferably American" – like Irene Castle who often modelled for *Vogue* and popularised the new "bobbed" hair in 1918 – "as well as a few peers of mature years and youthful appetites, some racing 'knuts', and a duchess wearing nursing kit; and many one- and two-starred heroes from somewhere gazing unutterable nothings at pretty ladies whose husbands are elsewhere." 20>

- 1, Clara Kimball Young, 1918, in a Lucile tea-gown; they were often nothing more than fragile chemises of glittering chiffon.
- 2, post-war freedom: 1919 *Vogue* reports "the spectacle of a young woman... taking a small powder-puff and mirror from a tiny bag and actually – my dear, I do not exaggerate – actually powdering her nose in the presence of the young man with whom she had just been dancing."
- 3, organisms from the flu epidemic which caused more British deaths than World War I.
- 4, the success of C.R.W. Nevinson's show at the Leicester Galleries in 1916 led to the appointment of other war artists.
- 5, Modigliani's *Nude Young Woman*, 1919





FROCKS MUST HAVE THEIR DAY

Never has Paris been so dull and dark and cold as it has during the past few weeks, but with gas and electricity reduced to the vanishing point, one still thinks and writes of frocks.

1, the popularity of *Diner de tete* meant that many evenings were spent looking nonchalantly around the dinner table from beneath an "amusing" headdress. 2, the dividing line dissolved between Lucile's flower costumes for the Ziegfeld follies, 1917, and her evening dresses. 3, Society portraits were overshadowed by the war; here, Mrs Vernon Castle whose husband "has seen considerable service on the Western Front, and is among the missing". 4, Rodin, at work with his pupil, Henriette Bardey, 1916. 5, "... how absurd her husband is to carry on in that ridiculous way just because being tired, she had to sit somewhere, and, as there was nothing else to sit on, the thought just flashed on her: 'Why not sit on Mr Stuyvesant?'" 6, with presentation at court temporarily halted, *Vogue* advised mothers on how a girl could go out without "coming out". 7, during the 1918 petrol shortages *Vogue* considered "the remote prospects of being able to drive a thirsty, eight-cylinder car on the by-products of household waste"

1



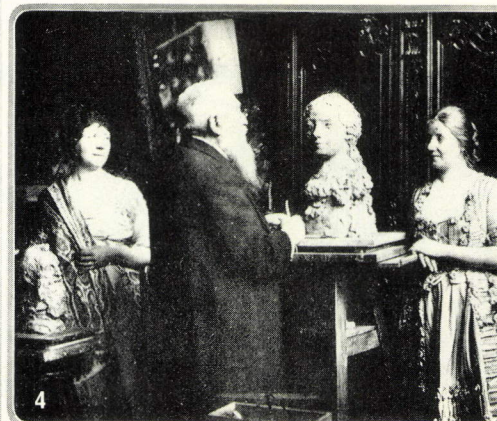
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THE RITZ IN BLACK SATIN AND KHAKI

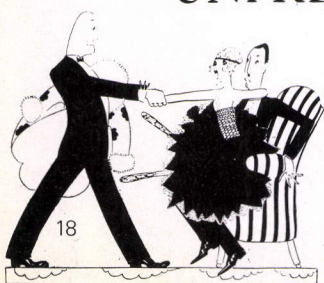
Now it is true that the Ritz is not as gay as of yore, as regards frocks. I glanced about the room where on all sides waves of black and khaki seemed to rise and break against the tea-tables. The black was feminine satin and velours de laine, and the khaki—masculine of course—belonged to Englishmen on leave; for as everyone knows, when an Englishman is denied his brandy-and-soda he drinks tea. However, the frocks were sombre and, for the most part, of a certain age.



4

UNPRESENTED BUT EMINENTLY PRESENTABLE

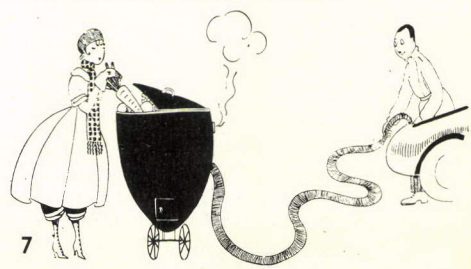
In the Complete Lexicon of Well-groomed Youth, There Is No Such Adjective As Overdressed ; The Smart Young Girl Knows That in Her Simplicity Lies Her Charm



18

5

6



7

PARIS MODES THAT CROP UP HERE AND THERE

"NO food—no frocks—no fun," laconically announced Florinda, her elbows resting comfortably on one of the tiny tea-tables at the Ritz.

"No food?" I looked about at trays piled with the usual frivolous little cakes, at sizzling heaps of toast on nearby tables, jugs of cream, and all the usual evidences of plenty.

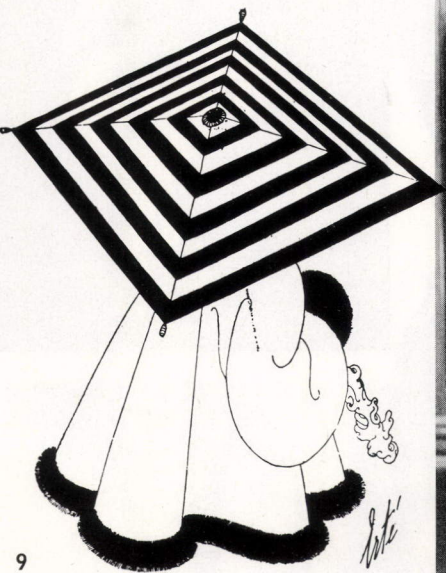
"Well, sugar's growing scarce," and she surreptitiously abstracted a few lumps and slipped them into her muff. "And as for new frocks—" here she broke off helplessly.

We Vote for the Straight Silhouette, but We Cannot Deny the Existence of the Tonneau, Alias the Melon : Satin, Tussore, and Jersey Are the Fabrics—As to Trimming, When in Doubt They Embroider It

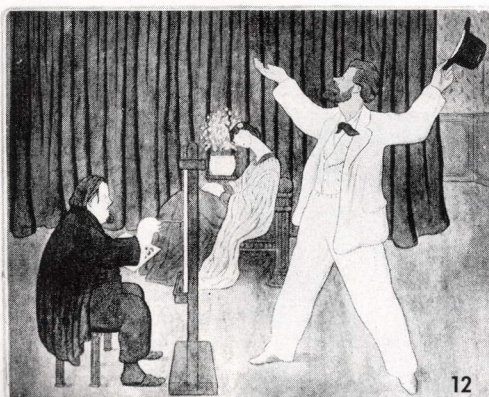
"I'll admit," I said slowly, "that there are no frocks. It is the war, and war isn't funny."

We were passing out a little later, Florinda in advance, when I noticed a small white object in my path, a lump of sugar, another and another; the sugar was falling from her muff. And in the malicious silence I followed the saccharine trail that wound in and out among the tea-tables, where smiles gathered and broke into ripples of low laughter. After all, it was funny,—but I'll never tell Florinda.

8, *Aeroplane* by C.R.W. Nevinson, from his 1916 exhibition. 9, in 1916, it rained so much in Paris that umbrellas became the essential accessory; made in all shapes and colours, the most fashionable had gnarled-wood handles. 10, oriental fashion: a Chinese velvet evening



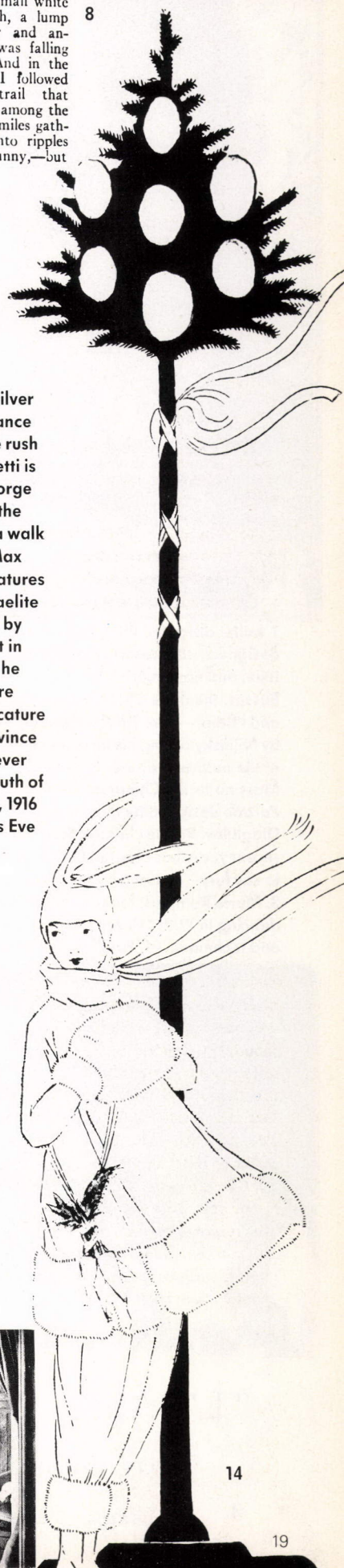
wrap trimmed with fox, by Reville and Rossiter, 1916. 11, Mrs Vernon Castle in a wedding dress by Callot; net draped over white satin and embroidered in silver and pearls; "the merest glance at it is enough to make one rush into matrimony." 12, "Rossetti is insistently exhorted by George Meredith to come out into the glorious sun and wind for a walk to Hendon and beyond." Max Beerbohm's series of caricatures on the life of the Pre-Raphaelite painter were well received by *Vogue*: "Max is less violent in these cartoons than in any he has executed, but he is more *Max*, more poignant. Caricature is here elevated to the province of pure fantasy, which is never far from Beauty, wherein truth of some kind must reside." 13, 1916 Parisienne chic: the actress Eve Lavallière's dining-room



decorated by Jils Garrine. 14, with freezing winters and the price of coal higher than ever, fur wrapped and trimmed everything. Here, a white velveteen skating dress trimmed with rabbit fur, 1916

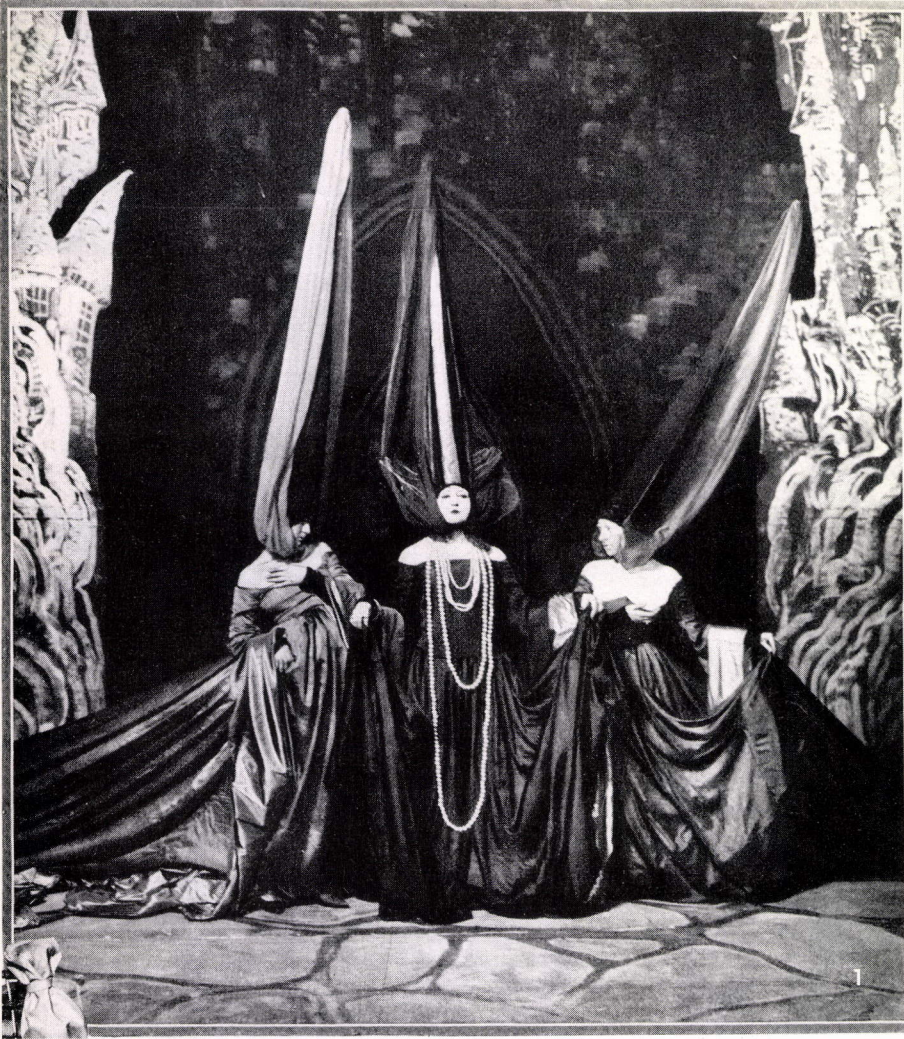


8



14

19



1, ballet attracted the best and most avant-garde designers, composers and choreographers of the time, and none more so than Diaghilev's Ballets Russes: the three Chatelaines – Doris, Revailles and Pflanz – from *Till Eulenspiegel* created by Nijinsky during his internment in "Buda Pesth" at the outbreak of war. 2, choreographer Leonide Massine as the Chinaman in Jean Cocteau's *Parade* designed by Picasso and directed by Diaghilev. *Vogue* claimed that "no ballet of recent years has created the discussion – not to say fury – aroused by the first production." 3, Marie Rambert, founder of the Ballet Rambert, dancing in 1919: "Her art is full of delicate taste and technique." 4, Paul Poiret's *Jardin de Danse*

<17

Vogue reported whatever was talked about in Society, not least the wartime diversions of the young (though it worried: "Who will there be left for them to marry? New York has taken our best parties, the Chorus has taken the rest.") But it did seem rather unsure of the fashion for "evenings dedicated to the cult of *La Haute Bohème*. Up in the ballroom an excellent band is playing ragtime; there are clever, ugly faces of painters and actors wearing velvet jackets instead of regulation evening dress. Sometimes a girl will leap to her feet and execute a wild *pas seul*, just to please herself. Guests enjoy themselves in any manner that pleases them. . . one may sit in a corner all night speaking to no one, or reading a book. Among the whole party there is an atmosphere of complete *sans gene* and freedom. The party ends in a wild scream of joy at 6am to the intense discomfort of the rest of Belgravia." This slightly tut-tutting description is a vivid, eye-witness account of the old social order as past: *Vogue* was at the birth of the new. ■



5, "L'Equateur fete", with palm trees and grass skirts; 6, guests leaving the garden at midnight. 7, Geraldine Farrar, on stage at the Metropolitan Opera House in New York, singing Puccini's *Sister Angelica*, 1918



"L'OASIS" is the BRILLIANT GALA SPOT for PARIS FÊTES

Every Friday Night, the Garden of Paul Poiret was Turned into "L'Oasis," a Place of Magic Fêtes That Might Well Inspire Gardens and Ball-rooms in Other Lands



Straw was in short supply at that time and the most chic formal hats were made of satin or ribbon, 8, and swathed with monkey fur or ostrich or paradise feathers. Oriental dancers: 9, Ruth St Denis; 10, Miriam Marmein; 11, Anna Pavlova. The oriental costumes of the Russian Ballet were the greatest single influence on fashion. Designers from Paul Poiret to Chanel dressed their clients *à la Russe* in striped furs, beaded embroidery, silver lace, Turkish trousers, turbans, barbaric jewellery, beautifully lined cocoon coats and gold-tissue tea-gowns



12, an engagement photograph of Lady Diana Cooper, then Lady Diana Manners, in 1919, the first of her many appearances in *Vogue*. 13, Augustus John's portrait of Margheretta, Lady Howard de Walden





The Battle-cry of the Allies :
"A fight to a finish in War and Trade."



"Scotch and Perrier"—a Perfect Entente.

Perrier stands as the great representative of France
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THE ART OF TRAVEL

On a magical journey through time with Louis Vuitton

The name Louis Vuitton is certainly one to conjure with, for it is synonymous with all that is magical for the traveller. Indeed, it was that very "dream of travel" in those far-off, unhurried times, that first inspired Louis Vuitton to create the thoughtfully crafted, luxurious trunks which have accompanied the discerning voyager through many decades.

His shop, first opened in 1854, in rue Neuve des Capucines, Paris, was patronised by the rich, famous and celebrated. Their fervour for leisurely trips by train, steamship and the newly fashionable motor car led to some extraordinary customised inventions in luggage, mirroring the spirit of the times. For instance, an explorer's combination trunk and bed, which also held

a mattress and bedding, was used in Africa by Pierre Savorgnan de Brazza when he discovered the Congo. To this day, Louis Vuitton will equip the traveller with whatever his heart desires, be it for a journey to the Poles, the Tropics, or anywhere in between!

The spectacular success of the company saw their expansion into the first London branch in Oxford Street in 1885. Another move followed, to the Strand in 1892. It was decided that this was an auspicious moment to publish a catalogue advertising all the goods manufactured in Asnières. Hand-covered trunks, some camphor-lined "for India or the colonies", pigskin bags with accessories, ladies handbags and portable clothes-cases, bed trunks and picnic baskets complete with specially

designed Vuitton cutlery, canvas bags with a leather case for soiled linen all clearly illustrated the company's progress. In the catalogue, "Louis Vuitton begs his esteemed customers to bear in mind that any trunk made, for instance to carry photographic apparatus or riding equipment, as well as any other special fittings, will be executed to conform in every way to each customer's specific requirements" – a statement echoing present-day policy. Louis Vuitton died in February 1892, a month after the Strand shop opened, and the business was then run by his son Georges. Finally, in 1899 a shop was opened at 149 New Bond Street, making this the oldest Louis Vuitton address in the world, a little piece of tradition which will appeal to the true Vuitton enthusiast. Whereas in an earlier time the excitement had been in the packing and preparation for the leisured journey, the Twenties heralded a change of pace – the pushing back of boundaries: a New Age. And, at the commencement of the roaring Twenties, Louis Vuitton stood as the world's foremost creator of quality luggage and accessories – again matching the mood of enterprise and adventure.

It was in this era that women became truly independent, throwing off their constrictions and corsets. Women such as Coco Chanel, Mistinguett and the actress Yvonne Printemps were at the forefront of the type of "Modern



1, an early English advertisement heralding the opening of the Louis Vuitton shop in the Strand. 2, one of the first advertisements in British Vogue, July 1924. 3, the actress Yvonne Printemps travels to the US with her personalised Vuitton trunk, 1927. 4, "Le Milano" toilet case, exhibited by Vuitton at the 1925 Exposition des Arts Décoratifs

2

Nothing is more chic for travelling or for sports wear than a cape of Cheviot tweed, smartly checked in black and white, and with the ubiquitous scarf collar, 0 gns. The straight coat (extreme right), which is absolutely correct for polo, tennis or for travelling, is of checked blanket cloth, and has a useful double pocket, 0 gns. : Aquascutum. Trunks from Vuitton



4



TRAVELLING CLOTHES FOR THE NORTH

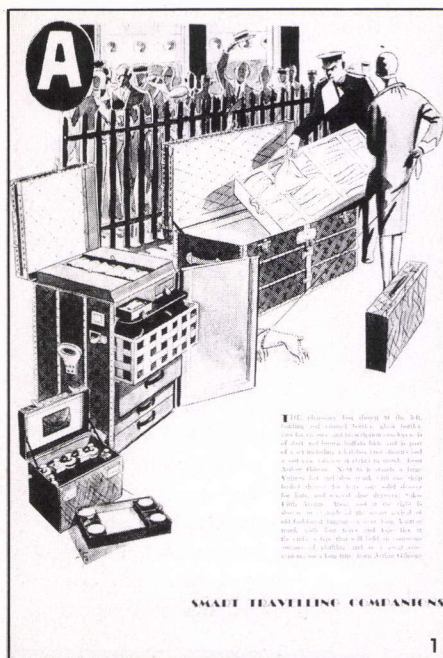
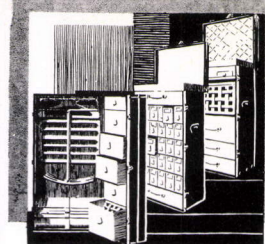


Illustration of a man in a suit standing next to a large, open wardrobe trunk. The trunk is filled with various items, including a hat, a shoe, and a suitcase. A large letter 'A' is in the top left corner.

SMART TRAVELLING COMPANIONS

1



WARDROBE TRUNKS

The Wardrobe Trunk spells "convenience" solely on the method adopted in its construction, there being a place for everything, hats and shoes included.

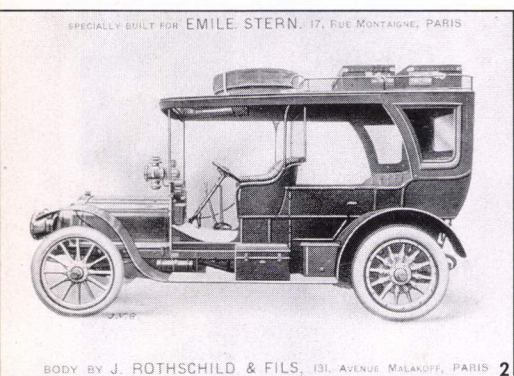
The entire of one's outfit can be packed without trouble or delay and, above all, Suits and Dresses can safely be carried without any fear of bad crushing, so much experienced by users of the ordinary trunk.

Wardrobes in all types, from a cabin size to a full size capable of holding 15 suits, can be seen at the showrooms of

LOUIS VUITTON
149 NEW BOND ST.
LONDON, W.1



4



BODY BY J. ROTHSCHILD & FILS, 131, AVENUE MALAKOFF, PARIS 2

- 1, a 1929 ad showing luggage for "specific requirements", including a pharmacy box and hat-and-shoe trunk.
- 2, a 1929 photograph showing Louis Vuitton luggage for the motor car. 3, a whimsical shot showing the lighter side of Vuitton. By the photographer Jacques-Henri Lartigue.
- 4, wardrobe trunks enable Twenties travellers to journey and arrive in style.
- 5, luggage for every occasion, including the perfect honeymoon

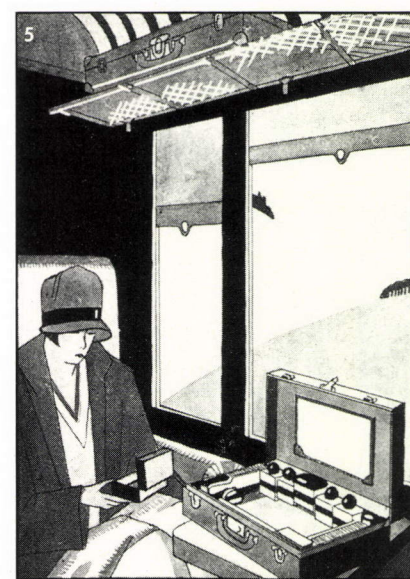
Woman" for whom Vuitton produced special items. A toilet case dedicated to the famous opera star, Marthe Chenal, was first presented at the Exposition des Arts Decoratifs in 1925. In the best fabrics, it held cut crystal, gold-stoppered bottles and speckled tortoiseshell brushes and accessories. The singer Lily Pons had a shoe secretaire made – with room for thirty-six pairs of shoes (1925); every drawer was painstakingly labelled for a specific pair. In 1924 the "Keppall" travel bag was designed. Still produced today, it is roomy and light and can be folded flat to store as a spare in the bottom of a suitcase.

Among the many celebrities travelling with the legendary luggage were the Duke of Windsor, the Aga Khan, the oil magnate Gulbenkian and a host of Indian maharajahs. In fact, the Maharajah of Baroda's wonderful tea-case – for use while tiger hunting – was designed for him by Vuitton in 1926.

Working with illustrious artist craftsmen such as Puiforcat the silversmith, Baccarat and Lalique, Vuitton was much involved in embellishing the elegant

motorcars of that period. A picnic box holding a soup tureen, four dishes, twelve plates and six goblets, all in solid silver by Jean Puiforcat, was part of a complete set of car accessories ordered by an Egyptian prince in 1926. After his thirty-three-hour Atlantic flight in 1927, Charles Lindbergh visited Vuitton in Paris to purchase a couple of cases. He then journeyed home – this time by sea!

Early forays into advertising had included the London catalogue, way back in the 1890s and, in 1925, Louis Vuitton's grandson, Gaston's innovative invitation at the end of an article in *L'Art et la Mode* to "fill in and return an attached coupon, and the firm of Vuitton will send you by return mail all the information you require. We are sure that this favour will be appreciated." This understated approach, the antithesis of "hard sell", is the basis of Vuitton's enduring relationship with *Vogue*. Ever sensitive to current trends, yet sharing an unwavering tradition for the quality of life, Vuitton's regular appearances in *Vogue* truly cement a "fellow feeling of a wondrous kind". The company's involvement with the great photographer Jean Larivière has further consolidated their endeavours to

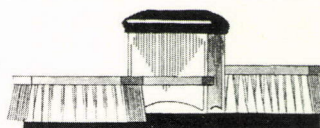


MARRIAGES & PRESENTS

OR THE HONEYMOON OUTFIT

MUCH has been written and said concerning the charm of the honeymoon, during which the bride and bridegroom think and only care of their future happiness. Therefore relatives and friends have an almost sacred task in assisting these young travellers on the ocean of life by all means in their power, and in presenting them with gifts whose value is known by past experience. Is not one of the most delicate thoughts the idea of providing the actual equipment, thus simplifying the first difficulties of the voyage by starting with the outfit of travelling trunks and fitted cases, which convey already the semblance of home? A practical and artistic fitted case, a set of fittings for the toilet table, and especially roomy and well designed trunks, such as the present vogue in the realm of Gifts, to which the world-famous House of LOUIS VUITTON has so greatly contributed by the perfection of his models and the distinction of his designs. The descriptive catalogue "Trousses and Dressing Cases," which will be sent on request, reveals hitherto unsuspected possibilities of comfort, capable of satisfying the most attentive requirements of relatives and of demonstrating the reality of the well known saying

"Buy VUITTON TRUNKS and be safe"



LOUIS VUITTON
VUITTON LIMITED
149 NEW BOND STREET

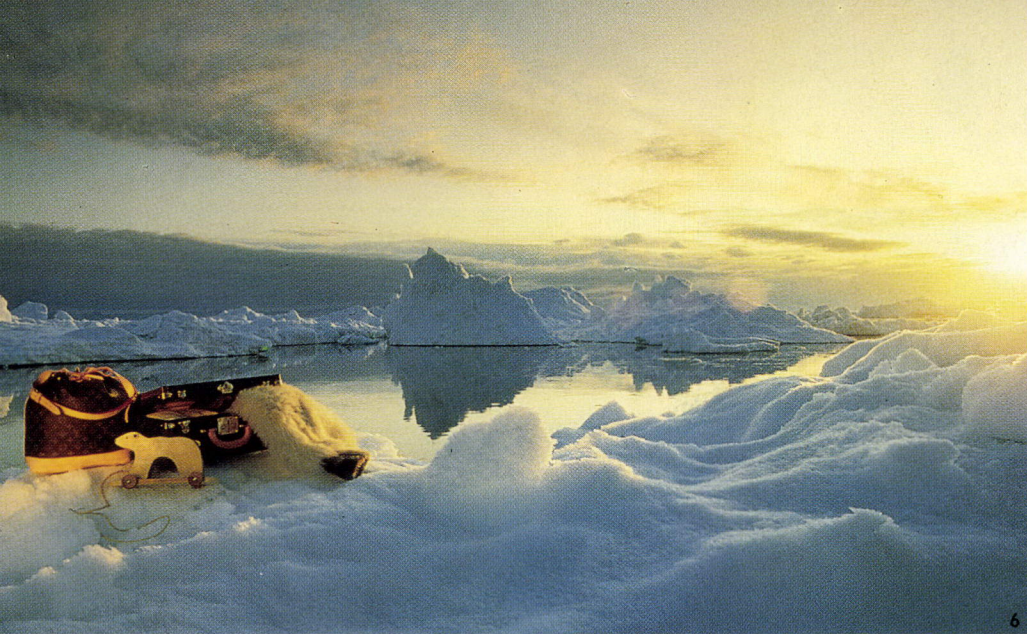
encapsulate "the dream of travel" and has enriched the photographic archives of the House of Vuitton.

Serious sponsorship for such events as the America's Cup Challenger series – with which the company has been involved since 1983 – and Concours d'Elegance illustrates Vuitton's commitment to the very activities that inspired so much of its impeccable luggage.

Today's traveller can take his pick: classic steamer trunks for ocean voyages; easily stacked traditional rigid luggage; travel bags and soft-sided suitcases for planes and boats and trains. On purchasing, he will be given his individual lock number, his for life, for all his personal luggage. And there are also a myriad of beautiful Perennials to choose from in the current collection, covering every aspect of town and travel – as well as the stylish "Epi" leather line in glorious shades. For behind the deceptively static image, the company is moving fast, always introducing new materials and models: the evolutionary and revolutionary products that keep Louis Vuitton several steps ahead.

Beverly Alt





6, to the Poles with Vuitton and Jean Larivière Greenland (1985).
7, "shoe secretaire" designed by Gaston Vuitton for the singer Lily Pons (1925). Typical of the type of order still available to Louis Vuitton customers today. 8, a Jean Larivière photograph for Vuitton epitomising "the dream of travel" Nepal (1979). 9, caviar case in green, "Epi" leather, designed for the exhibition 'à Table' at the Pompidou Centre, Paris 1987 made to special order. 10, a photograph by Jean Larivière for Vuitton from the current advertising campaign, Rajasthan



PHOTO KARL LAGERFELD



FENDI



1920-1929

Asprey craftsmen have been making
silverware for over 200 years.

As you can see, progress is slow.

Robert Hammond is one of 15 silversmiths working at Asprey. He's been crafting silver and gold in the workshops above our Bond Street store since he was 15 years old.

After 40 years, he still uses the techniques he learned as a young apprentice. Many of the tools he has made over the years are even now in constant use.

In Silversmithing, the traditional ways are usually the best ways.

Every piece our craftsmen create has one essential ingredient – time. This silver trophy will take more than 240 hours to complete.

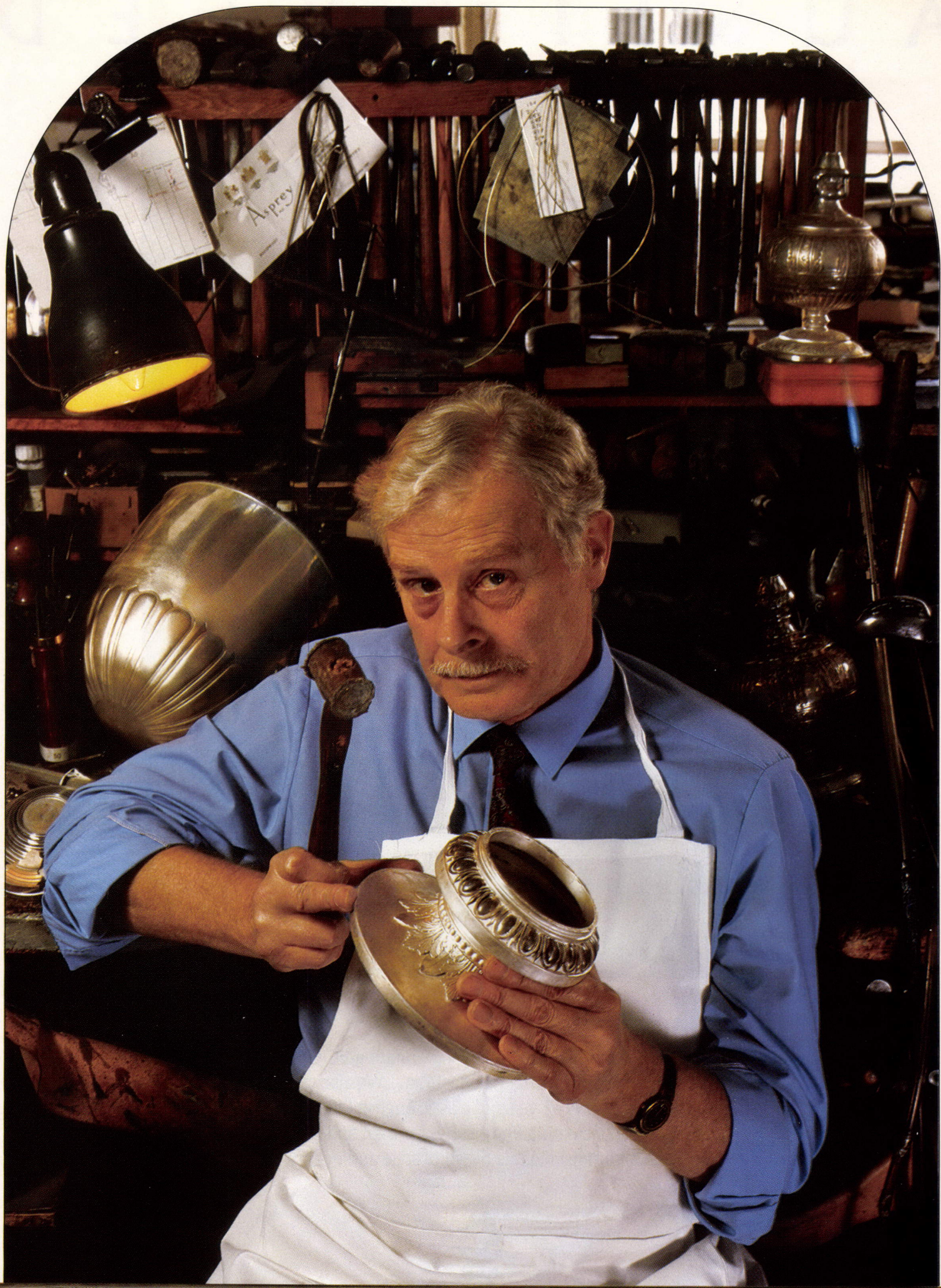
It's impossible to quantify the range we offer, because we'll make anything you ask for – in silver, gold, or any precious metal or stone – designed and made to the standard of excellence that is synonymous with the Asprey hall-mark.

Asprey is well known for fine silver. But never quicksilver.

NEW BOND STREET, LONDON FENCHURCH STREET, LONDON FIFTH AVENUE, NEW YORK
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ASPREY



ASPREY

AUSTIN REED



From 0 to 75 in Style.

Austin Reed take pleasure in congratulating VOGUE for 75 years of always being in fashion... We also take pride in our own 91 years of classic English tailoring... A tradition of creating fine clothes for men and women, with an unmistakeable blend of style and quality.



CHARLES HEIDSIECK. IN VOGUE FOR 75 YEARS.



Charles Heidsieck

CHAMPAGNE PRODUCED EXCLUSIVELY
FROM THE FIRST PRESSING AND AGED
IN ROMAN CHALK CELLARS.



An Invitation

A most cordial invitation is extended to Ladies to visit our palatial establishment in Oxford Street during the **GRAND OPENING WEEK, SEPTEMBER 25th to 30th.**

The whole of the 39,000 sq. feet of floor space will be devoted to a wonderful exhibition of all that is newest and best in

AUTUMN & WINTER COATS	GOWNS
COAT FROCKS	COSTUMES
FUR COATS	JUMPERS
GIRL'S COATS	SKIRTS
DAY & EVENING FROCKS	BLOUSES
KNITTED GARMENTS	

In these particular lines in which we exclusively specialise our stocks will be the largest and most varied in London, whilst Ladies will find the values offered without precedent in the history of the Trade! Spend the morning or afternoon in our vast show-rooms, wander from floor to floor at your leisure, inspect and handle the goods—and purchase if you will.

Doors open 10 a.m. Monday next.
Usual business hours 9 to 6.

Write for fully illustrated Bargain Catalogue—sent post free.

**A GRAND FESTIVAL OF FASHION
BARGAINS WITHOUT PRECEDENT.**

376-384
OXFORD STREET
LONDON, W.1.

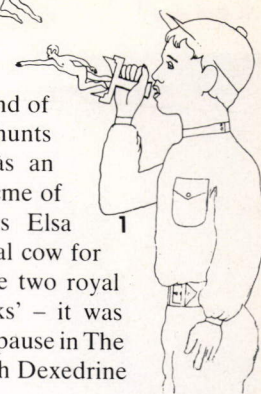


ONE BLOCK
FROM
SELFRIDGES

WE'VE ALWAYS BEEN IN VOGUE.



VOGUE 1920-1929



The Roaring Twenties began with a whimper. *Vogue* described the London Season of 1920 as "stifled with strikes, huge taxation, an old nobility glad of a crust in the country, Paris gay with war profiteers and not much else, and New York a place where millionaires meet to talk of the workhouse." Four years after the Armistice, demobbed men begged on street corners; there were petrol shortages and rationing; unemployment had risen to two-and-a-half million; the rich wore furs indoors because of coal shortages. *Vogue's* social pages showed widows in Red Cross uniform and war medals and featured trousseaux for second weddings. But one in seven men had perished in the war, and upper-class women cultivated alternatives to marriage – careers in literature, art, politics – and revelled in their emancipation. The pages of *Vogue* in the Twenties suggest that every third socialite (whether *nouveau pauvre* or just pretending) became a photographer, opened a dress shop, wrote poetry, or "painted". It was not until 1924 that "the Twenties" were in full swing – after the stringencies of the first Labour government had given way to the Conservatives. *Tout le monde* was a bunch of loose marbles bent on fun and

anonymously by Cecil Beaton, was a hectic round of impromptu bottle parties, midnight scavenger hunts and other deliciously cheap thrills. There was an epidemic of fancy-dress parties, and the utter acme of existence were surreal extravaganzas such as Elsa Maxwell's ball where guests milked a mechanical cow for champagne. When *Vogue* respectfully noted the two royal weddings – the Princess Royal's and the Yorks' – it was evident that royal coverage was seen as a calming pause in *The World We Live In*, which spiked its cocktails with Dexedrine and wore backless dresses to show off its sultan.

If *Vogue* allowed Cecil Beaton's breathless publicising of the Bright Young Things – "Lady Diana Cooper will undoubtedly be cited in future history books as the most famous and clever beauty of our time", down to the last intricacy of the Prince of Wales's sentimental life (in code) – it also gave work to the Bloomsbury Group. *Vogue's* Hall of Fame included everybody who was (or was going to be) Somebody Creative. From Buñuel to Maynard Keynes, it ran the gamut; sometimes the tribute was unintentionally comic. *Vogue* nominated Harold Acton, still at Oxford, thus: "Because he has already produced several volumes of verse, the latest of which, *The Indian Ass*, has had considerable success." T.S. Eliot fared a bit better: "Because *The Waste Land* seeks to render the complexity of thought and emotion characteristic of modern civilization. . . he has, metaphorically, the highest brow of any man alive." The Russian Ballet productions of programmes by Stravinsky, Rimsky-Korsakov, Poulenc and Satie were fabulous. Reporting on the decor for the ballets, *Vogue* published Man Ray's photographs of the set and costume designers: Braque, Picasso, Matisse, Derain, Ernst and Miró. *Vogue* printed Man Ray's Rayograms, announced the Bauhaus at its inception, and showed photographs of Le Corbusier's house – "A Style for the Present Age" – which made an astringent contrast to Bloomsbury daubs. Virginia Woolf, Dorothy Richardson, Evelyn Waugh, Raymond Mortimer and David Garnett contributed literary reviews; there were drawings by Jean Cocteau and Wyndham Lewis; essays by Aldous Huxley.

And everything produced by the Sitwells, those social and artistic paragons, was particularly noted.

Vogue spelled culture with a capital C, and thoroughly relished the excitement and glamour of the age. Whatever was in the air – from

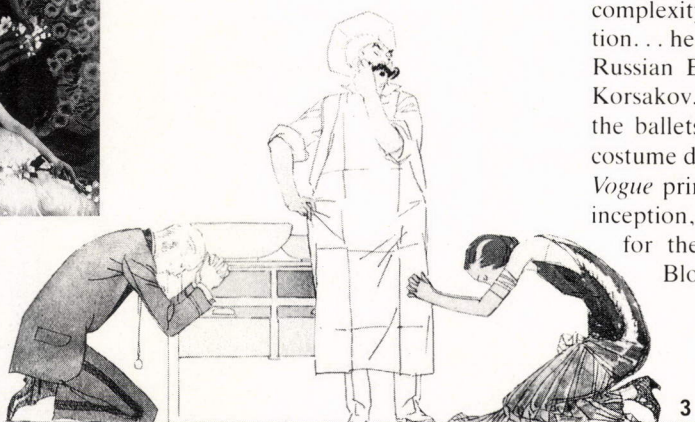
birth control, sun worship and physical culture, to the discovery of Tutankhamen's tomb – the preoccupations of the time were all reflected in frocks. Patou's autumn collections for 1929 accurately predicted the immediate future. His hemlines plummeted – and the world economy crashed. Right on cue. The party was over: *Vogue's* December issue for 1929 sympathetically extols the delights of Staying Home. ■

1, *Le Jouet Délicieux*, by Jean Cocteau, 1925. 2, Cecil Beaton's idealised debutantes, 1928: the Hon Georgiana Curzon, Lady Anne Wellesley, Miss Nancy Beaton and Miss Deirdre Hart-Davis. 3, between 1923-1929 *Vogue's* food pages were written by Marcel Boulestin. Parties, dancing and dressing-up were the lifeblood of Twenties society: 4, Iris and Viola Tree, daughters of theatre impresario Sir Herbert Tree, 1926; 5, designer Oliver Messel with his sister Mrs Ronald Armstrong-Jones; 6, Miss Elsa Maxwell and friends

THE FINER COOKING

sport; kings and princes (in and out of exile) and emigré Russian grand-dukes infested Paris and the Riviera, mooched around Mayfair, and joined dukes and maharajahs for the shooting in Norfolk. What *Vogue* called "Society gypsies" gathered in Venice for parties, wintered at St Moritz, went on safari to Kenya. They travelled in a steady stream to New York and Palm Beach to pick up on the latest cocktails, slang, entertainers – and American heiresses. Old Families mixed with the new celebrities: women tennis stars, people from the theatre and the arts, and self-made men such as the American Gordon Selfridge who gave wild parties on the top of his Oxford Street store and kept both the Dolly Sisters in ermine and pearls. The notoriously charming negro nightclub singer, Hutch, had famous liaisons with more than one titled woman. By 1924, the barriers of class, colour, and even gender, had tumbled.

The *jolie laide* was chic. As Cecil Beaton explained to *Vogue* readers: "Our standards are so completely changed. . . that we can only say, 'But we prefer flat noses and chests and schoolboy figures. . .'" He declared, "This is the day of thumbs. . . even when fashionable hands are clenched the thumb must protrude like a cold chicken leg." The spirit of Dada and Surrealism invaded country-house parties. Never had society been "freer" than in the Twenties, when everyone had read Freud and could talk about sex and had no wish to seem repressed. *Vogue's* social chronicle, *How One Lives from Day to Day*, written

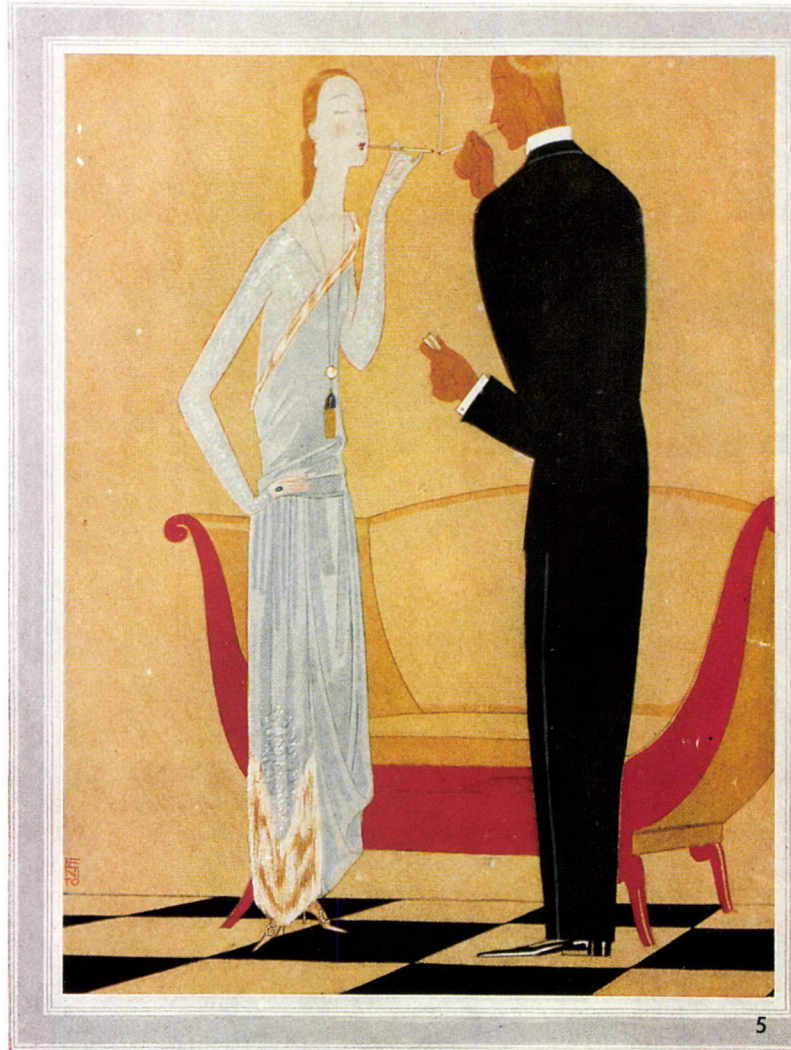
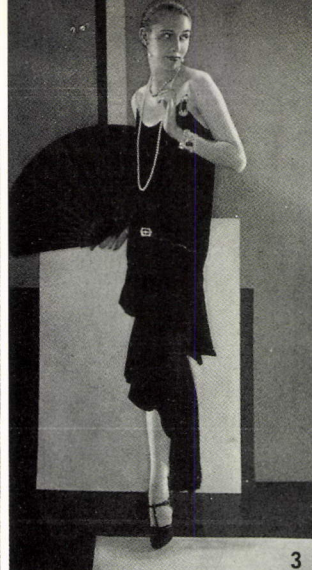


1920-1929



Chanel's willowy silhouette demanded a serpentine slimness: women pummelled their bodies with rubber rollers, played tennis or took health cures in Baden Baden

to achieve it. 1, black net bias dress moulded over the hips, 1929; 3, velvet evening gown tiered from the hip and dipping low at the back with matching black velvet fan, 1928. 2 and 4, 1922 was the year of the peasant look with Paquin's quilted coats, Chéruit's brilliant orange and yellow crepe de Chine tunics and Chanel's bright, Indian embroidery. 5, Doucet's silver velvet dress with narrow, beaded lace sleeves, softly girdled with a chinchilla-trimmed sash, 1923. 6, "It is a simple matter to create an evening gown in these days, if one has but jewels enough": Worth's white crepe jersey dress with pearl batwing sleeves and a diamond bandeau, 1920. 7, "In Paris, it's fringe that indicates the way



the mode goes": before waists dropped to the hip, fringes were all the rage. In 1921 they appeared on sleeves, cloaks and hems and on Vionnet's simple crepe dress, dropping in silk strands from waist to floor. 8 and 11, *Vogue's* guide to Flappers: "Types Without Which No Party is Complete", 1926

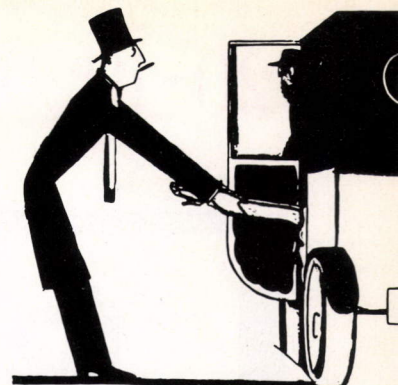
WE
NOMINATE
for
THE HALL
of
FAME





THE GO-GETTER

Dorothy is too strong a character to ask for anything. Hers is always the final cocktail, the ultimate cigarette and the last word, leaving her boy friend drinkless, smokeless and speechless. Scientists say this type is a cross between a standard vampire and a standard vacuum cleaner



THE FADE AWAY

No, readers, this is not what you think. The young lady, the better half of whom is protruding from the taxi, has not overestimated the strength of her head. She is one of those devastating persons who is subject to fainting spells and is for ever subsiding on her poor escort



CHANEL OPENS Her LONDON HOUSE

9, evening clothes could be breathtakingly opulent. "Typical of the splendour of the evening mode": Lanvin's black and gold dress embroidered with coral beads and crystals with a flesh-coloured tulle yoke. Chéruit's cape in metal cloth shot with green had a velvet lining and a huge skunk collar, 1925.

10, "A tantalising mask for bright eyes": restaurant hats in 1921

were cartwheels dramatically fringed with glycerined ostrich and osprey or swagged with silk flowers. 12, for the first time, swimsuits were made for swimming and often cut away at the back, "allowing maximum sunburn", 1929. 13, by the time Chanel's clothes were sold in London in 1927 her short, simple designs were being copied all over the world. 14, for day, women wore *tailleurs*, immaculately tailored suits in mannish tweed or serge: Poiret's "*tailleur with an air*" in beige serge, 1922. 15, silhouettes were sometimes used

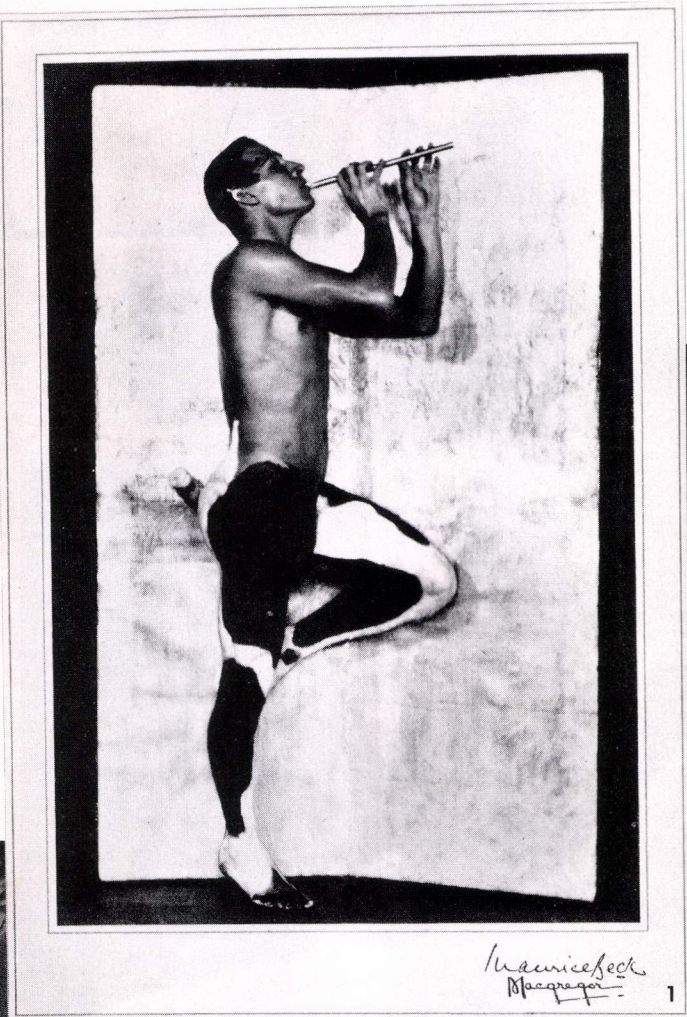
to accent the season's important shapes. Here, a lace-draped Spanish-style hat, 1920. 16, Gabrielle Chanel, 1923. 17, the Marquise de Casa Maury in Worth gold lamé, 1928. Born Paula Gellibrand,



she was famous for her listless beauty and her Vaseline eyelids. 18, Paul Poiret, 1924. By the Twenties, Poiret's lavishly oriental clothes were beginning to look old-fashioned and he branched into textiles. 19, Lady Lavery, the red-haired wife of painter Sir John Lavery, sat complete with harp and shawl as the colleen on the first Irish free state banknotes, 1920. 20, Princess Youssopoff, 1924, formerly Grand Duchess Irene, was a niece of Tsar Nicholas. 21, Lady Abby, Russian, ash-blonde and over six feet tall, sported a particularly sleek shingle, 1926. 22, Lady Louis Mountbatten: "All agree that she deserves ten out of ten for chic. Her heels are always wonderfully high," 1920. 23, Viscountess Astor, who became the first woman to sit in Parliament



1920-1929



Maurice Eck
Macgregor

1



2

1, Rudolph Valentino, the greatest romantic screen idol of the Twenties. His death in 1926 caused a spate of suicides and his funeral was a national event. 2, Serge Diaghilev, standing, director of the Ballets Russes, drawn by Picasso, 1925: "during the fifteen years of the Ballets' existence in Western Europe there is hardly a musician or artist of distinction whose collaboration he has not procured." 3, Barbara Cartland at the beginning of her writing career in 1925. 4, Lady Diana Cooper as the statue of the

Madonna in Max Reinhardt's

production of *The Miracle*. 5, the Dolly Sisters: "two bright particular stars in that dazzling constellation the *League of Nations* at the New Oxford Theatre".

6, Lydia

Sokolova as the Spanish heroine in *The Three-Cornered Hat*,

"by far the finest mime in Diaghilev's company... if she were not a great dancer, she might make a name for herself as a great actress." 7 and 11, endless wild fancy-dress balls raised money for worthy causes: "only for charity would we condone such a spectacle!" 1920. 8, Sybil Thorndike as Joan of Arc in Shaw's *Saint Joan*: "I do not know whether Saint Joan should be called Mr Shaw's masterpiece. I do know that he has never written a more deeply moving play." 9, dance till you drop: Fred and Adele Astaire in Gershwin's *Lady, Be Good*. 10, Claire Luce, fanning passions with the Ziegfeld

Follies. 12, Ernest Ansermet, principal conductor with the Ballets Russes, famed for his interpretations of Stravinsky, drawn by E.X.Kapp in 1924. 13, the Marion Morgan dancers: their repertoire "is not confined to classical dances... they change their nymph-like poses for a barbaric abandon to fantastic rhythms." 14, Tallulah Bankhead poses as the "Divine Sarah" Bernhardt. 15, Oliver Messel,

photographed in 1929, surrounded by the masks he designed for the revues *This Year of Grace* and *Wake Up and Dream*! 16, Noël Coward, whose work captured the spirit of the age. 17, Maurice Chevalier and his wife and dancing partner Yvonne Vallée, when they appeared in the London revue *Whitebirds*, 1927

SEEN on the STAGE



5



6



36

14

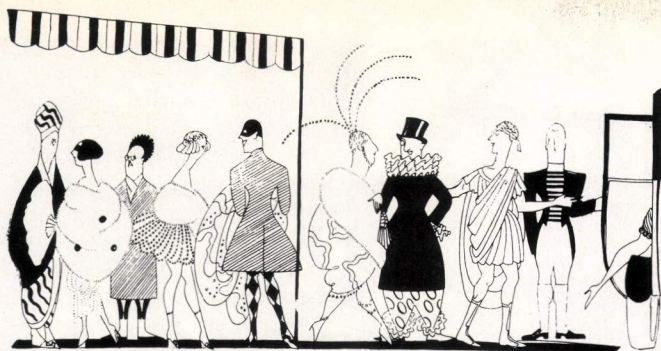
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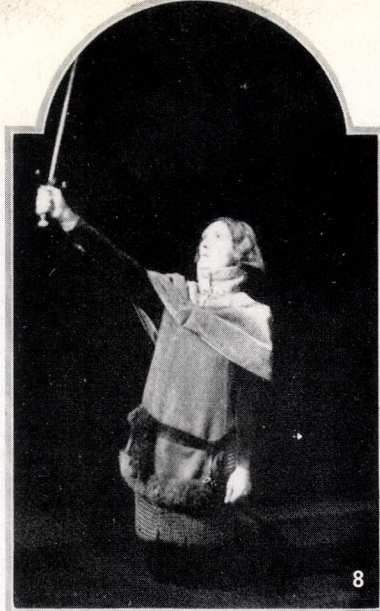


17



The man who hawks—only at a Costume Ball!—the woman who always wanted to be a queen—for her was fancy dress invented!—Hamptstead barlequins, Bloom-bury satyr, Wren End Helen, and Cleopatra S.W. Oh, Charity! what mimes are committed to thy name!

7



8

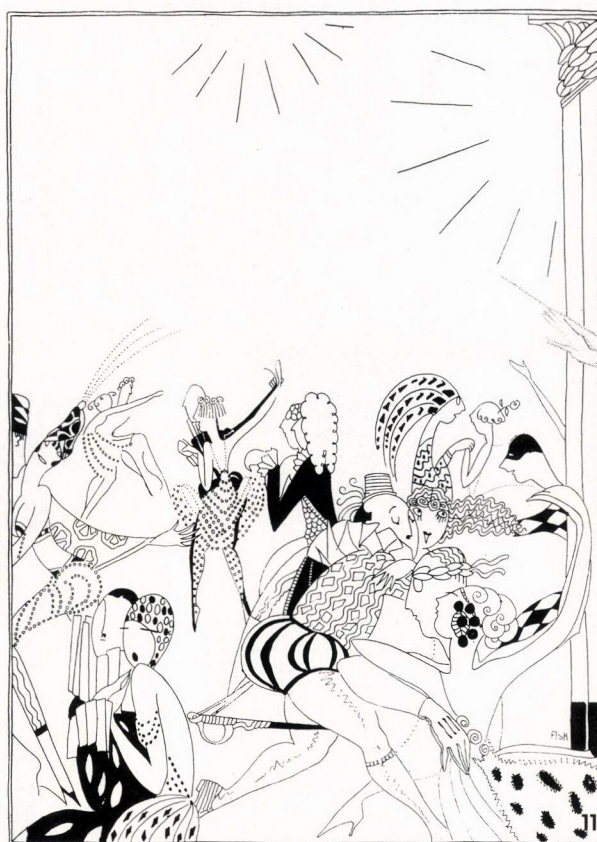


9

MR. SHAW'S "SAINT JOAN"

A Mediaeval Chronicle Play by
the Most Modern of Dramatists

18, Anna Pavlova, the Russian dancer, "has earned her title of *Incomparable*... she remains inimitable in her flawless technique and imaginative fire." 19, Somerset Maugham, in the Hall of Fame in 1924: "because he is English and not Irish like most writers of comedy"



20, Mistinguett appearing in revue at the Casino de Paris. 21, the rising star: John Gielgud in 1925. 22, Frederick Ashton dancing in *A Tragedy of Fashion*, 1926: "an able exponent of the modern school of ballet"

12



10



13



18



19



20

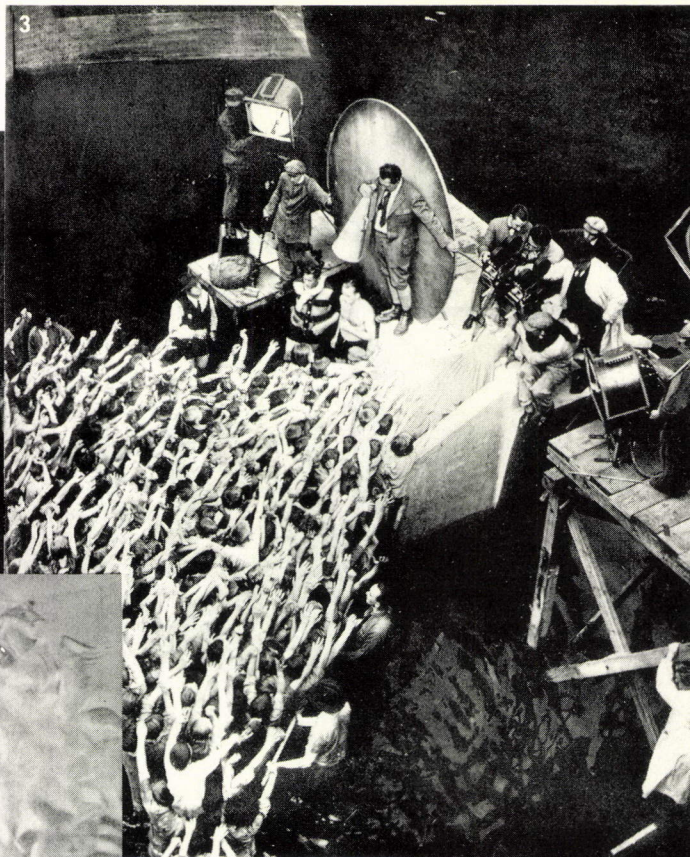
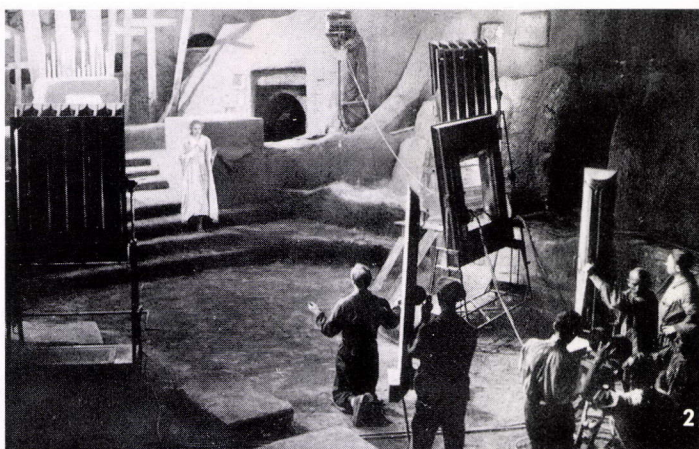
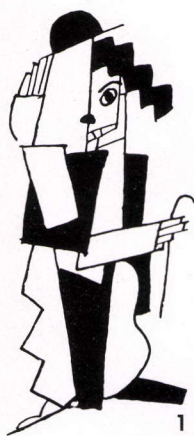


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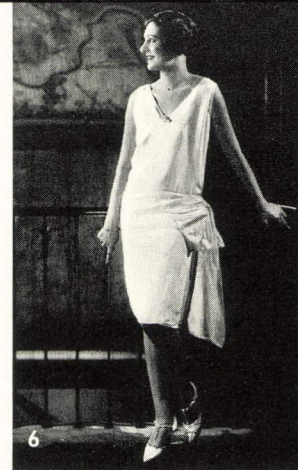


22

37



time as black culture hit society with a vengeance. 9, Josephine Baker, darling of the French stage: "she brings to her dancing a savage frenzy... the result is a masterpiece of grotesquerie and beauty unlike anything previously seen in Europe". 10, private life: Noël Coward in "the ultra-modern bedroom of his futurist flat in Ebury Street". 11, Virginia Woolf: "the most brilliant and enterprising of the writers of the younger generation".



1 and 7, caricatures of Charlie Chaplin by Fernand Léger. 2, the set of Fritz Lang's *Metropolis*, 1926; 3, filming the flood scene. 4, Lillian Gish, one of the first screen goddesses. 5, Nancy Cunard, with her black-rimmed eyes and strange clothes, was *Vogue's* Paris correspondent. 6, brittle and funny, Gertrude Lawrence was the perfect Noël Coward leading lady. 8, the joint is jumping: Bright Young Things looked to the rhythms of Dixie and Harlem for a good

12, Paul Robeson battled against prejudice to achieve international fame. He came to London in 1925 to appear in Eugene O'Neill's *Emperor Jones*. 13, E.M. Forster, 1924: "*A Passage to India* is perhaps the best novel of the year". 14, revue artist Edith Wilson "comedy in flesh and speech". 15, a design by E. McKnight Kauffer, 1926. 16, Rosamund Lehmann, 1927. Her first novel, *Dusty Answer*, was "one of the most interesting of the season"





MAKING THE CHEESE MO' BINDING

Skiddle up skat !
Skiddle up skat !
Oh, skiddle up, skiddle up,
Skat ! skat ! skat !

DOING THE "SCRONCH"

(Left) He, clapping, and singing
Ron kutta tung
Ron ka tung
She, feet firmly set on the
ground, bending and swaying

"CHARLESTONING"

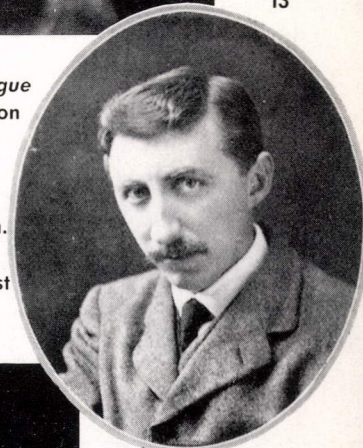
(Right) To the tune of a Harlem
madrigal
Dance little black boy
Hey, hey !



8



13



17, *Vogue*
advises on
hairstyles
for budding
novelists. 18, Pola

Negri, Poland's answer to Gloria Swanson.
19, Vita Sackville-West, 1921. 20, Charlie
Chaplin, 1926. 21, E. McKnight Kauffer's best
known work was his series of posters for
London's underground. 22, one of the



Literati.—We agree that before
starting your new book you
should have your hair bobbed.
The modern public cannot be
induced to read novels by
women writers with long hair



14

Bloomsbury Group, Mary
MacCarthy, was nominated
for the Hall of Fame,
"because she is as witty with
her tongue as she is with her
pen." 23, Mrs Violet Trefusis,
1924. 24, the Hon Nancy

Mitford. 25, T.S.Eliot, poet and critic. 26, the Sitwells often appeared in
Vogue, "because they have created a new style in prose, poetry and
decoration... because they are serious artists who know how to be
amusing; because they are such
admirable hosts and have such an
interesting collection of pictures"

SOME of THE YOUNGER GENERATION of WRITERS



23



24



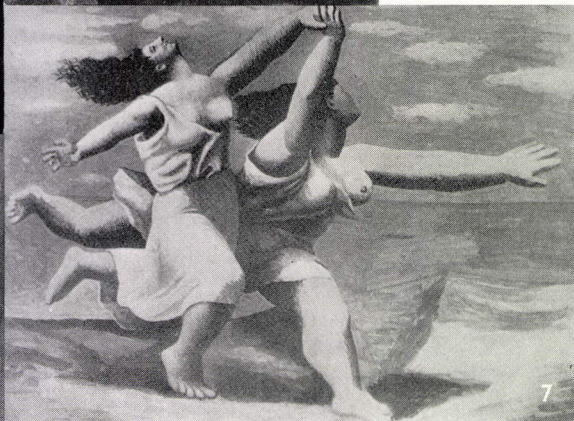
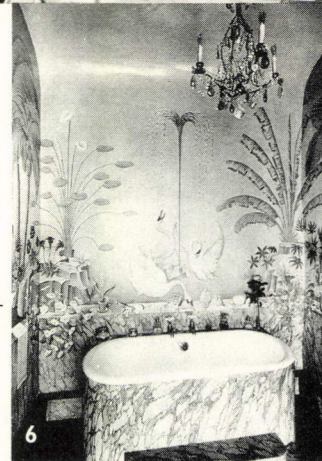
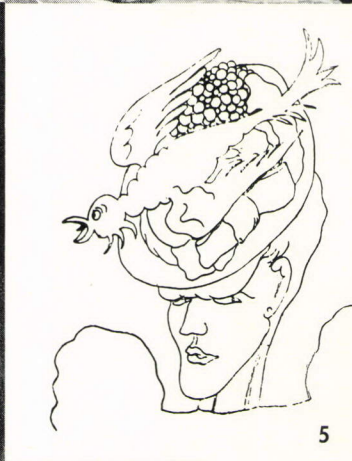
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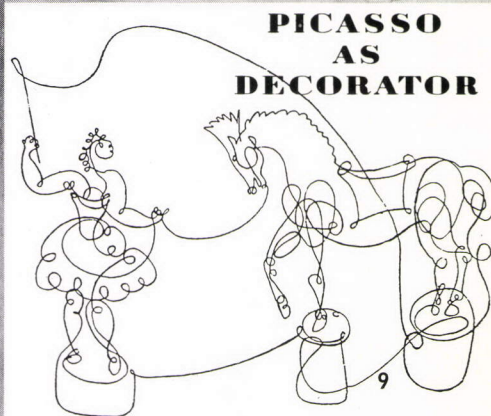
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1920-1929

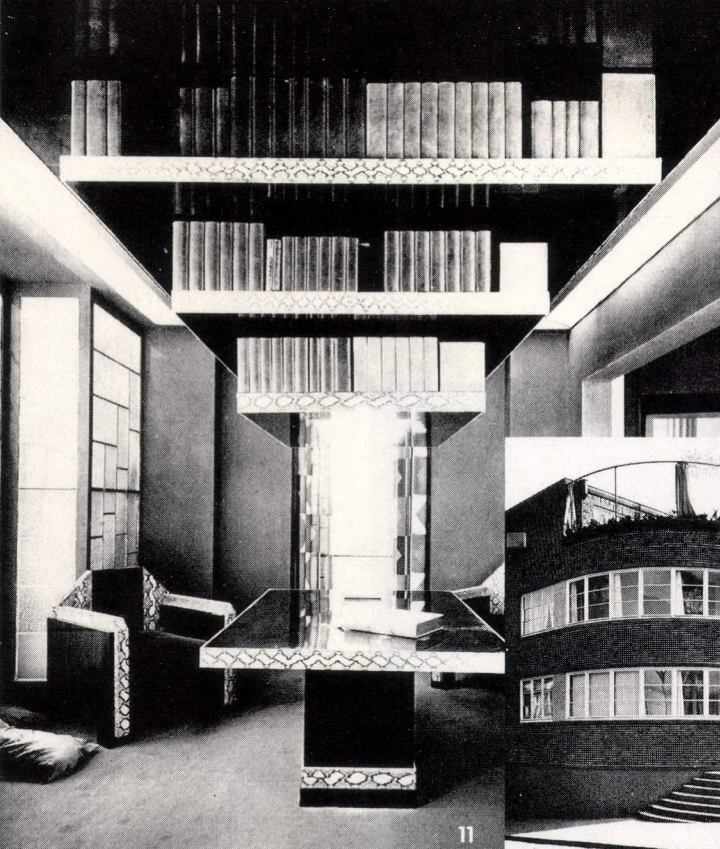


1, London gallery goers were struck dumb by the new art and sculpture, 1920. 2, *Winter Landscape*, by John Nash, shown at the Goupil Gallery in 1921. 3, Bloomsbury artist Duncan Grant's gorgeously coloured overmantel, 1923. 4, portrait from Walter Sickert's exhibition at the Chelsea Book Club in 1920: "He has never stood on his head or jumped through artistic hoops for the amusement of the multitude." 5, *L'Espionne*, by Jean Cocteau. 6, A fashionably frescoed bathroom, 1927

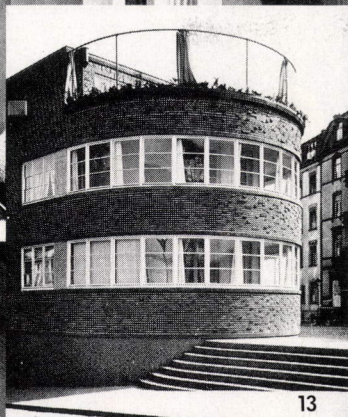


A drawing by Picasso which was executed without lifting the pencil from the paper. These sketches were made in a spirit of levity not unmixed with purpose

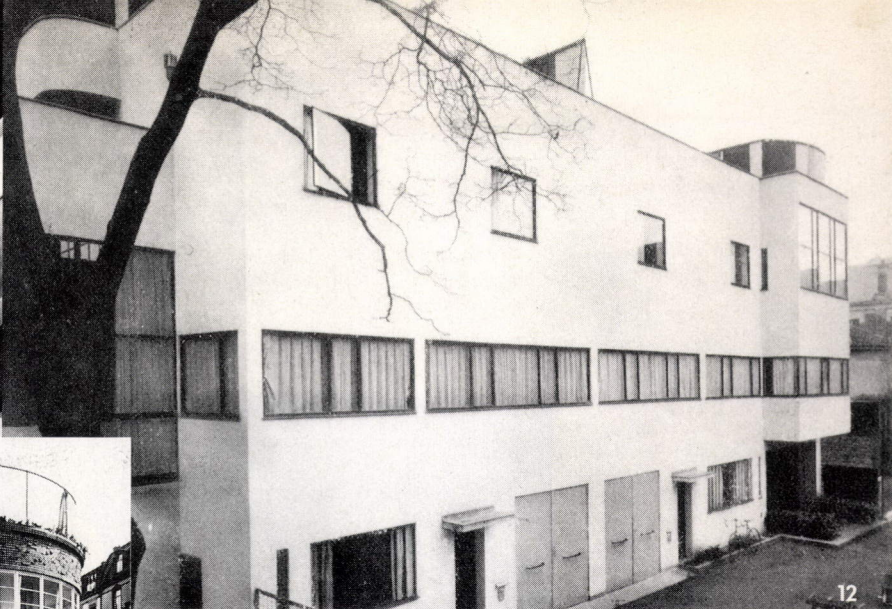




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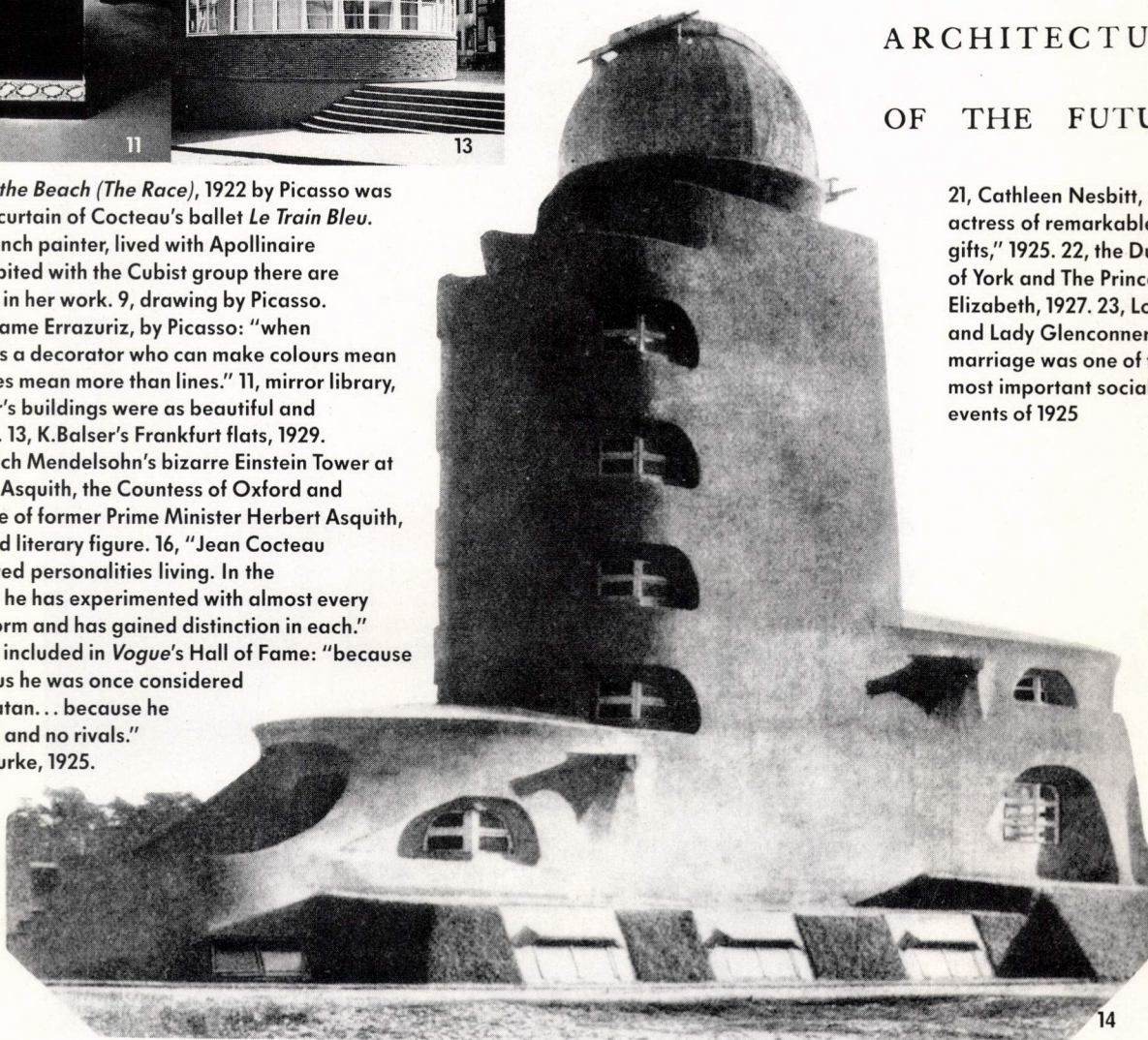
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12

THE ARCHITECTURE OF THE FUTURE

7, *Two Women Running on the Beach (The Race)*, 1922 by Picasso was enlarged and used for the curtain of Cocteau's ballet *Le Train Bleu*. 8, Marie Laurencin, the French painter, lived with Apollinaire in Paris. Although she exhibited with the Cubist group there are few signs of their influence in her work. 9, drawing by Picasso. 10, interior design for Madame Errazuriz, by Picasso: "when the spirit so moves him he is a decorator who can make colours mean more than colours, and lines mean more than lines." 11, mirror library, Paris 1928. 12, Le Corbusier's buildings were as beautiful and streamlined as steamships. 13, K. Balser's Frankfurt flats, 1929. 14, "Organic" architect Erich Mendelsohn's bizarre Einstein Tower at Potsdam, 1920. 15, Margot Asquith, the Countess of Oxford and Asquith, 1928. The wife of former Prime Minister Herbert Asquith, she was an established literary figure. 16, "Jean Cocteau is one of the most gifted personalities living. In the course of his short life he has experimented with almost every conceivable artistic form and has gained distinction in each." 17, Henri Matisse was included in *Vogue's* Hall of Fame: "because like most men of genius he was once considered either mad or a charlatan... because he has so many imitators and no rivals." 18, the actress Billie Burke, 1925. 19, Iris Tree as the nun in *The Miracle*. 20, Tristan Tzara appeared in the Hall of Fame: "because he invented Dada... because he is a Romanian with an eyeglass..."



14

21, Cathleen Nesbitt, "an actress of remarkable gifts," 1925. 22, the Duchess of York and The Princess Elizabeth, 1927. 23, Lord and Lady Glenconner. Their marriage was one of the most important social events of 1925



20



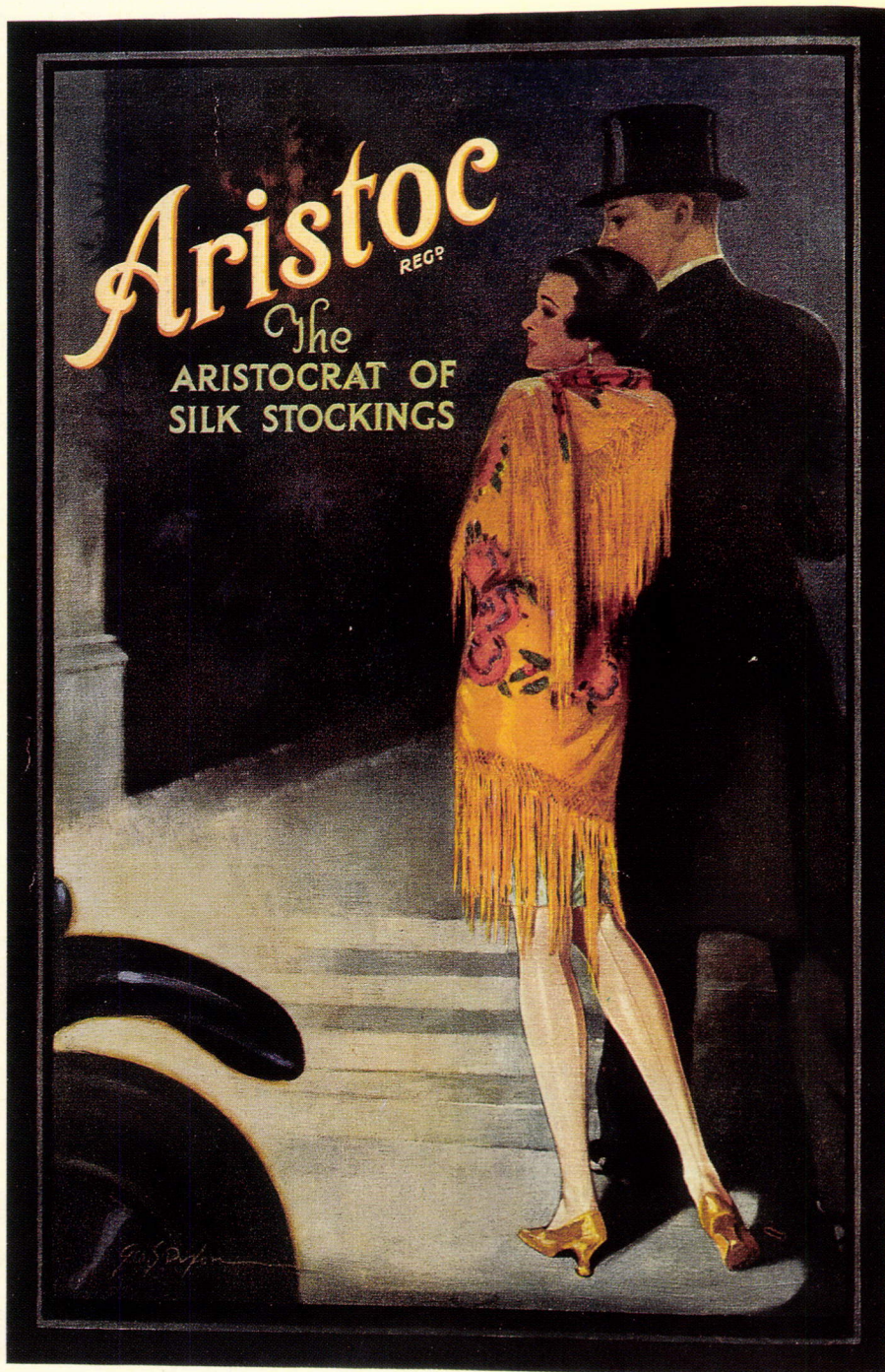
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22



23



*Smooth on
for
beauty
that
lasts.*

Aristoc

The cream of stockings and tights.



'Ultra Five', 5 denier look, 15 denier strength.

Seventy five years old and not a wrinkle in sight.



La tradition pétille à Bond Street!

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JOAILLER DEPUIS 1780
PARIS

178 New Bond Street.
London W1Y 9PD Tel. 071-493 5403



1930-1939

WEAR TO BE SEEN

A Blues at Dickins & Jones

DICKINS & JONES REGENT STREET ARMY & NAVY GUILDFORD . SCHOFIELDS



From our Spring Collection: Jacket £179, Trousers £169, Philip Somerville Hat £135.

LEEDS JOLLYS BATH BARKERS KENSINGTON KENDALS MANCHESTER



Round the Fashionable Restaurants —

THE PARK LANE

At the Park Lane for lunch whom should I spy but charming Lady Stanley of Alderley. Interrupted her and found her enjoying a plain Dry Martini Vermouth. Lady Stanley is a great believer in this delicious appetiser, which is a first-rate digestive tonic into the bargain.

GROSVENOR HOUSE

Again, at the fashionable Grosvenor House Restaurant I noticed Lady Ursula Stewart looking very young and charming. She also tells me that she is a great believer in a plain Martini Vermouth as a prelude to the meal. It gives zest to the food and keeps one slim.

THE CAFE DE PARIS

At the smart Cafe de Paris Restaurant I saw the evergreen Sir Seymour Hicks partaking of a chilled Dry Martini Vermouth with the hors d'œuvres — he considers no dinner is a dinner unless it starts with a plain Martini Vermouth.

THE CAFE ROYAL

Here is Lady Cynthia Tothill—sister of the Earl of Bandon — dining at the famous Cafe Royal Grill. Lady Cynthia who has travelled widely, told me quite a lot about the health effects of drinking Martini Vermouth. She maintains that it is one of the more beneficial aperitifs — as well as an excellent drink before and after a meal.

A glass of plain Martini Vermouth just before the meal or with the hors d'œuvres is becoming very popular—both in England and America. I am told there is definite health-value in this — the natural aromatic herbs which are blended with the rich, matured wine give to Martini Vermouth its unique bouquet and flavour, toning up the stomach and digestive organs; thus ensuring perfect assimilation of food which incidentally keeps the figure youthful and slim.

ESCADA

BY MARGARETHA LEY

THE BEGINNING OF A LEGEND...

Escada celebrates 75 years of the best of style in British Vogue!
Our warmest congratulations for creating
an outstanding editorial environment in which fashion thrives,
excites, and always inspires.

The **ESCADA** *legend*
has grown with Vogue.

*We advertised
the launch of our collection
in Britain
and in the early eighties,*

VOGUE

ran our first eight-page insert.

*Tremendously successful
in its impact, it encouraged us
to set new standards in advertising,
worldwide.*

*Today, we continue
to grow with Vogue.*

*Ours is a unique partnership
that has prevailed
throughout the years.*





*Season after season,
collection after collection,
Escada continues
to offer the best of quality,
the positive optimism of colour,
the perfectly suitable
coordination*

*of well-planned looks to the women
who look first to  Vogue.*

*We celebrate
all that Vogue is,
all that it has been,
all that it will be,
as we advance our alliance into
the future,
with strength, with spirit,
with style!*



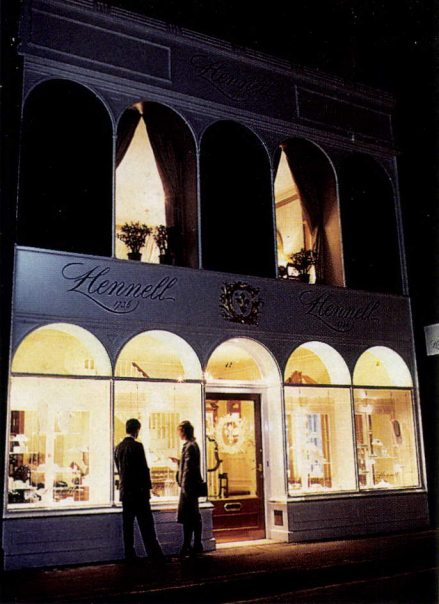
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ESCADA

BY MARHA LEY



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Below and left, Hennell crest and shopfront.
Lord and Lady Mountbatten, below left, in coronation robes

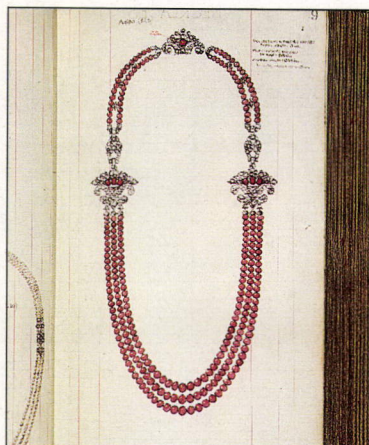


Eighteen-carat gold, diamond cluster flexible ring, below, matching collar and bangle

Sally, Duchess of Westminster, right, wearing a ruby and diamond necklace, by Hennell, and a Cartier tiara. The Countess of Ormonde, left, wearing Coronation regalia and jewels



Necklace of fine ruby beads with detachable Burma ruby and diamond clips, right, designed for the Duchess of Westminster in 1932 by Charles Bruno. Eighteen-carat gold, blue enamel and diamond Hennell bow brooch, below



Eighteen-carat gold, blue enamel and baguette diamond crossover ring, below



In 1799 Admiral wanted a silver ser-

aboard HMS Victory. And it was Hennell who created the exquisite Art Deco jewellery which

Edwina, Countess Mountbatten, wore to such advantage. Now London's longest established jeweller and silversmith is opening its doors rather wider than before; Hennell is drawing on its fabulous archives to create masterpieces accessible to the Bond Street shopper.

The firm was founded in 1736 under the sign of the fleur-de-lis and star. Because Hennell was at the forefront of jewellery design, it was called upon to serve the royal families of Germany, Russia, Belgium and Spain, as well as successive British monarchs (and their mistresses).

The arrival of a diminutive French jewellery designer, C.L. Bruno, in the Twenties, heralded Hennell's apotheosis. Bruno's superbly balanced and understated designs were widely coveted by the most glamorous women of that elegant era.

While copies of Bruno's designs may be commissioned today, Hennell more usually selects a detail of the design and creates a new piece around it. In this way, the shop is able to offer antique, Art Deco and modern jewellery of unparalleled quality and tremendous versatility. Hennell will also remodel jewellery to suit owners' tastes and lifestyles.

The present management acquired the business from the Duke of Westminster in 1988, reinstating Hennell as a silversmith and making the shop less daunting. "A woman will always remember the occasion on which she bought a piece of jewellery," says Christine Freedman, Hennell's director. "That's why the shop has to be special." And special it is. The assistants at Hennell are friendly and approachable; customers are free to browse, but never feel neglected.

HENNELL, 12 NEW BOND ST, W1 (TEL: 071-629 6888)



Style is never out of fashion

BOSS
HUGO BOSS

VOGUE 1930-1939



Where there's a will there's a waist, 1939: what exercise couldn't take off, the new corsets could – sometimes two inches from an already ring-sized waist

Vogue's social prescription after the Crash was: "If you haven't lost money, pretend you have. Mayfair has gone native; no champagne, and dinner cut to two courses." The Depression did not reach believable proportions in London until 1932, "the year of the working debutante": Lady Diana Cooper opened a flower shop in Berkeley Square. But the Buy British campaign established the London couturiers Norman Hartnell and Hardy Amies. The poor were affected far more than the rich, though some country houses lost a wing or two: life had changed. There was a Brave New World full of new toys, new places, new people. "Sleek and Modern" were the *desiderata*. *Vogue* described an ideal interior by Syrie Maugham: dead white and luminous with modern lamps, stripped of all useless walls and doors, a polished floor; against the cocktail bar of mirrors and glass leant Aldous Huxley. To seem rich at the beginning of the Thirties was "not quite". Spontaneity was the thing: Oliver Messel's and Rex Whistler's "Regency" designs were amusing, so was Surrealism. Elsa Maxwell – toad-like but VERY "amusing and spontaneous" – staged extravaganzas in Paris, Cannes and Venice with other people's money: Dali or Bérard might provide decorations, Serge Lifar might dance on the piano; everybody would be there, and the photographs would be in *Vogue*. Society learnt to mix their own cocktails, then they learnt to cook: "What a lark! The cook's fired." Chanel was an exemplar: "A working woman who loves to entertain: guests toss their own salads at her amusing 'buffet lunches'." As the fashion was for women who looked as sleek as their dogs – *Vogue* recommended borzois for grand occasions, dachshunds for everyday in town – exercises and obscure diets were the rage. "Everybody" learnt to fly; in a fit of artistic exaggeration *Vogue* declared, "Cars, even the most streamlined, are *démodé*. We FLY everywhere as a matter of course." Society flew to the sun in Cannes, to the simple life of hiking in Austria and to Bayreuth for the opera. *Vogue* recorded weekends in Manchuria and in Mexico as casually as it advised on the new rage for slumming, such as "chop suey in Limehouse with Tallulah Bankhead". Everyone went to Hyde Park to witness soapbox orations by titled Communists in white ties being cheered by their working-class "comrades", and Gandhi's appearance there was retailed in the social pages. *Vogue* wrote, "Our fun is never so ingenious as in those times

when expensive entertainment is under a cloud." Mayfair was sold on American everything, from Cole Porter to "the American Ford 'station wagon', the new country house accessory", as was the Prince of Wales. *Vogue* began its coded references to this partiality in 1935: "...of course it WOULD be Mrs Ernest Simpson who first thought of the wonderful combination of seeded white grapes with little cubes of Dutch cheese – she impales them on to sticks as she chats – quite charming." By 1936, Mrs Simpson's figure, frocks and new jewels were noted, always separated by a discreet two lines of copy from the Prince's name. Movies dominated the Thirties almost as much as politics. *Vogue* covered the German cinema – the most radical and technically interesting; photographed Cocteau making his first film in Paris, and sent Cecil Beaton to Hollywood, which he reported was "inhabited almost entirely by gods and goddesses of beauty. . . It is very much what one was told Heaven was like when one was a child." Horst, Hoyningen-Huene and Steichen photographed for *Vogue* celebrity socialites who rivalled the stars for glamour. Drawing-room intellectuals became political; young men such as Esmond Romilly and Cecil Day Lewis, fresh from the shooting parties Nancy Mitford described in *Vogue*, went to fight in the International Brigade against Franco. At home the Cliveden Set was rumoured to be pro-Nazi, and many of the aristocracy openly admired Hitler. The fight was fought in clubs and country houses – and in *Vogue*. Margot Asquith wrote in 1935: "We do not believe in mock Mussolinis, silly shirts, self-advertising upstarts. We detest dictators." References in *Vogue* to politics and split loyalties reached a peak in 1938, when Lesley Blanch waded in against government film censorship and condemned the popularity of an expurgated version of *Mein Kampf*: "Since we seem to have taken Nazi Germany to our bosoms it is a pity that we cannot read it in its unabridged strength. Unless you are Unity Mitford it is unlikely you will have much chance for a heart-to-heart talk with the Führer. . . so it might be a good idea to go to a Left Book Club rally, read the Penguin Specials – and go to the House to see how unimpressive your pet statesmen turn out to be on the job." It was almost a mercy when the war broke out, acrimony was resolved, and *Vogue* showed fashionable leather handbags designed to accommodate a lady's gas mask.



ALSATIANS LOOK WELL IN PARIS



THE STREAMLINE FIGURE

FASHIONS IN DOGS

Town and Country Models



BORZOIS FOR GRAND OCCASIONS

3

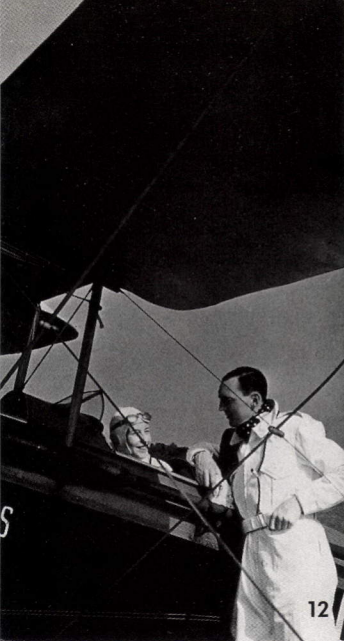


Eric

Costuming

SWIM AND GROW BEAUTIFUL

1930-1939



12



13

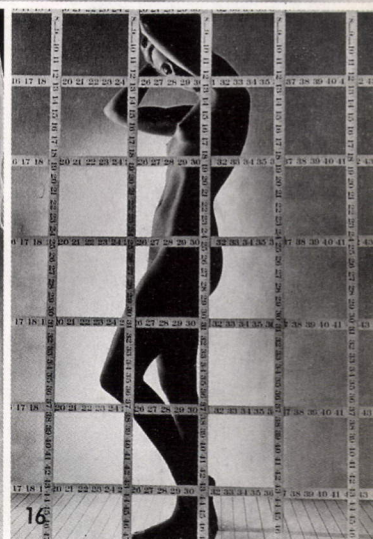
1 and 8, the passion for swimming and sunbathing was stronger than ever. *Vogue* advised readers to take at least three bathing suits to the beach each day, 1930 and 1933. 2 and 3, the dog as accessory: borzois and greyhounds were the perfect foil for sleek evening dresses while Alsations, wolfhounds and Great Danes were chic daytime dogs, 1932. 4, wide linen trousers and sun hats were standard beachwear in St Tropez and Cap d'Antibes, 1931. Hats ranged from witty miniatures to the fantastical, 5, "the new perfection for restaurant dining", tulle evening turban and Tiffany diamonds, 1939; 7, *commedia dell'arte*: Schiaparelli's felt Pierrot coat and bicorn hats; one with a veil-mask, the other held in place by a single blond curl, 1938; 9, black felt D'Artagnan



14



17



16

Living in the sunlight
having a glorious time

tricorn, 1938; 10, Schiaparelli's blue velvet beret, 1937. 6, Persian Prince dinner suit and Scheherazade turban, also by Schiaparelli, 1937. 11, "Mrs Simpson has the... American passionate care for detail." Here, immaculate as always in black crepe de Chine scattered with matchsticks and a black Circassian cap. 12, flying high in the raciest accessory, the aeroplane. 13, the first underwater fashion shoot: *Vogue's* "mer-mannequins" at Marineland, Florida, 1939. 14, Helena Rubinstein's anti-wrinkle "hot masque", 1939. 15, beachwear à la pecheur: fisherwoman apron and linen halter, 1937. 16, clinging bias-cut satins were merciless on the imperfect figure: women went to extraordinary lengths to iron out unwanted bumps and bulges, 1933. 17, contemplating the new mode from a slimming wax bath, 1938. 18, backless dresses showed off hard-won tans: white piqué dress with green and white taffeta halter, 1935



15



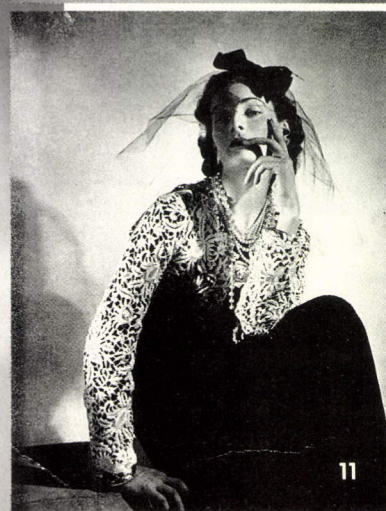
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57

Down with Diets!



high ideas from Paris



The corset that will save

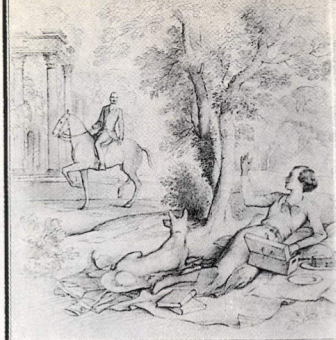
Evening dresses were infused with Hollywood glamour: 1, Lanvin's duchesse satin dress. 2, the mermaid silhouette: Patou's version, fringed with gold, "needs a twenty-inch waist, streamline hips and bee's knees to wear it", 1939. 3, Vionnet's statuesque Grecian dress, 1939. 4, black crepe dresses by Mainbocher, 1936. 5, cinema satin: Maggy Rouff's black dinner dress, 1937. 6, the first appearance of Schiaparelli's "Shocking Pink", 1938. 7, Surrealist fashion: Schiaparelli's green ottoman friar cape and straight purple satin dress, 1936. 8, an advertisement from 1937 for a radio-active corset: "The radio-activity in our corsets has a stimulating and reviving, even rejuvenating, influence on the human body." 9, Schiaparelli in her own wine velvet evening suit and gravity-defying felt hat, 1937. 10, Carl Erickson sketching Patou's fox peplum suit. 11, classic Chanel: a delicate lace bolero over a plain black crepe dress and signature swags of jangling pearls and gold, 1938

ACTIVE CORSETRY

Thirties Society was led by the royal, the beautiful, and occasionally the damned: 12, the Duke and Duchess of Gloucester and the Duke and Duchess of Kent with their children, drawn by Rex Whistler for the Coronation issue, 1937. 13, Queen Elizabeth with the Princesses Elizabeth and Margaret Rose at Glamis Castle, 1937. 14, Margaret Whigham, later the Duchess of Argyll, "the very beautiful and popular young person... is a type of sophisticated younger English generation of today". 15, the Duchess of Windsor at the Chateau de Candé, 1937. 16, the Duchess of Westminster, 1930. 17, Lady Cynthia Mosley MP, first wife of Sir Oswald Mosley - "she is not only one of the most ornamental members of the Labour Party, but is also an accomplished speaker, and made a most successful maiden speech in the House of Commons." 18, Mrs

Curtis Moffat, formerly Iris Tree, daughter of theatre impresario Sir Herbert Tree, 1930

derise & rejuvenate



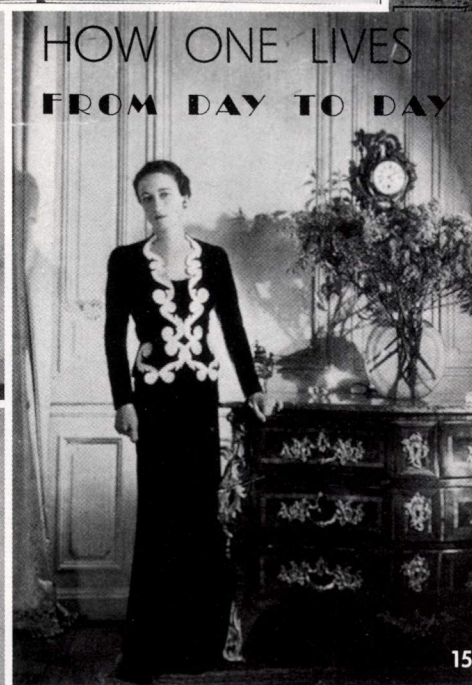
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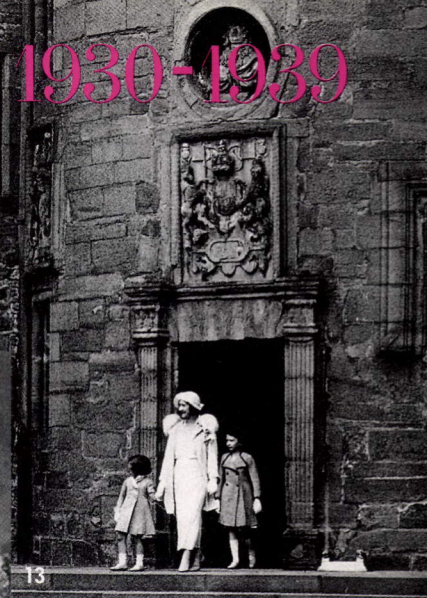
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17



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16

19, Princess Marina, Duchess of Kent, 1937. 20, Penelope Dudley Ward, a Society beauty who found a brief success on the New York stage. 21, the Hon Mrs Bryan Guinness and her son Jonathan in 1931; one of the Mitford sisters, she later married Sir Oswald Mosley. 22, Edward James, married to Tilly Losch, staying with Syrie Maugham's party at Le Touquet, 1932. 23, Noël Coward with Mrs Gladys Calthrop, his set designer. 24, Mrs Constant Lambert, wife of the composer, 1936



18



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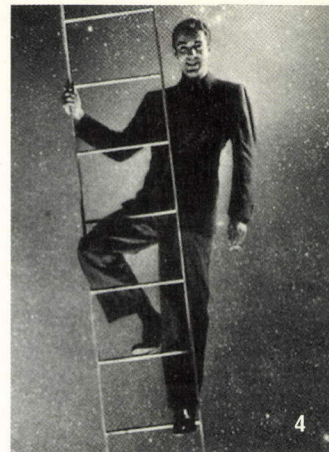


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59



HOLLYWOOD'S OWN



THE NOEL COWARD PAPER DOLL



1, Diego Rivera's portrait of the actress Dolores Del Rio, 1939. 2, Lillian Gish, 1932. Hollywood Draws Itself: 3, Greta Garbo by Jean Parker; 6, Joan Crawford self-portrait and, 10, Katharine Hepburn by Ginger Rogers. 4, heart-throbs Tyrone Power and, 5, Henry Fonda both appeared in "the wild and woolly Western, *Jesse James*", 1938. 7, Joan Crawford, "looking more glamorous than ever", 1939. 8, the Noël Coward doll that came complete with cut-out wardrobe for the man-about-town. 9, Laurence Olivier as Romeo in 1935. 11, the "incomparable" Marlene Dietrich in 1935. 12, revue star Beatrice Lillie demonstrating the art of "exquisite simplicity" for *Vogue*.



VOGUE'S OWN PAPER DOLL, BASIC OUTFIT



Dietrich

13, Lady Pearson, better known as the stage actress Gladys Cooper, 1930. 14, Claudette Colbert, photographed on the set of Cecil B. de Mille's *Cleopatra*, 1934. 15, *Rhythm in Chiffon*: Ginger Rogers in 1937. 16, *The Modern Mask*: Katharine Hepburn photographed in Surrealist style, 1935. 17, Norma Shearer, in "a golden statue of a gown, with gilded feathers plastered above her fine profile", 1935. 18, Mr and Mrs Gary Cooper "live quietly in Brentwood indifferent to Hollywood's spangles", 1938



GINGER ROGERS. *rhythm in chiffon*

1930-1939

"I MARRIED AN ANGEL"



19



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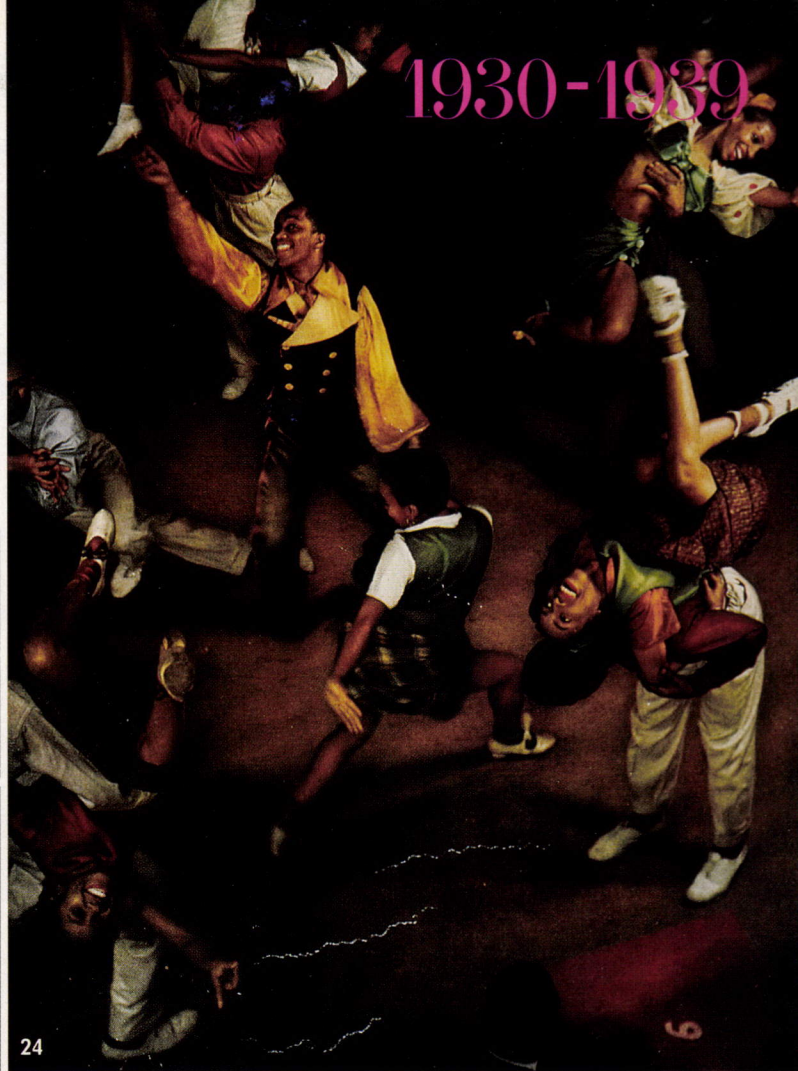
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19, Charles Laughton in Alexander Korda's film *Rembrandt*. 20, *I Married an Angel*, by Richard Rodgers and Lorenz Hart: "an elegant musical comedy, full of lovely songs and twisting lyrics". 24, "The sound and fury which signifies darkest Harlem, hottest swing and America's latest craze." 21, Margot Fonteyn and Robert Helpmann, 1937. 22, Serge Lifar dancing in 1930. 23, Salvador Dali's costumes for the ballet *Bacchanale*, a collaboration by Dali, Chanel and Massine. 25, taking off with Fred Astaire. 26, "Fruity, dark voices Harleimise Gilbert, while Bill Robinson taps intoxicatingly to Sullivan's hotcha-ed rhythms in the riotous *Hot Mikado*," 1939. 27, Red Norvo's band swinging, 1936: "Swing, as you must have heard by now, is the musical fashion of the hour"



27

THE SWING GAME

61

1930-1939



HOMMAGE À BABAR

DALI'S
SURREALIST dream house
at the World's Fair

Lossy
tenderly

1, the artist Frida Kahlo, wife of Diego Rivera, 1937. 2, Jean de Brunhoff, creator of Babar, with the king of the elephants, 1937. 3, "The world's most popular movie-star, Mickey Mouse... and... the world's most famous acting company - Minnie Mouse, Donald Duck, Pluto, The Goof, Peter Pig, Clara Cluck, Horace Horsecollar and Clarabelle Cow," with their creator Walt Disney in 1937. 4, Christian Bérard, stage designer and *Vogue* artist in 1936. 5, The Well-dressed Salad, 1935, by June Platt, *Vogue's* food writer and illustrator. 6, Oliver Messel working on the sets of *One Glamorous Night*. 7, Salvador Dalí, 1937: "a Surrealist is a man who likes to dress like a fencer, but does not fence; a Surrealist is also a man who likes to wear a diving-suit but does not dive. Mr Dali recently delivered a speech in London, dressed in a diving-suit (he nearly smothered to death, because someone forgot to open the air-valve)." 8, Dalí's dream house at the World Fair - an eye with telephone-tipped lashes and a seaweed piano with a chained woman as the keyboard. 9, Jean Cocteau, 1936. 10, Frederick Ashton and, 11, Cecil Beaton on the boards, 1936

At home with Chanel



A NEW LONDON



12, the World Fair in New York, 1939, the "Eighth Wonder of the World": here, the Star Pylon, a 200ft wooden tower indirectly lit. 13, Mlle Chanel's house La Pausa on the Riviera: "the villa... shows that her rare taste extends beyond dress designing to architecture... The interior of the house is the essence of simplicity, without superfluous furniture. But what is there is the most perfect of its kind..." At home at La Pausa, 1938: 14, Mlle Chanel and Comtesse Gioia Gaetani; 15, Mlle Chanel, Mme Misia Sert and Comtesse de Zogheb, and 16, *déjeuner à la mode*. 17, brave new world: "A modern sports cottage", *The Hop Field*, designed by Colin Lucas and built of reinforced concrete on the cantilever principle. 18, inside the perisphere at the World Fair, looking down on Democracy, the City of Tomorrow exhibit designed by Henry Dreyfuss, "one of the foremost industrial planners of America. His premise is that no one will live in these decentralised cities: everyone will have their homes outside, in the green belt

of the countryside, leaving the city mechanised, efficient, uncluttered", 1939. 19, the curved lines and curtain walls of Peter Jones in Sloane Square. 20, "Modernism Goes Romantic": Marc de Nicolas de Plantier's apartment in Paris, 1932. 21, "Empire ornaments appear entirely in keeping with this modern entrance hall... a sense of space is here obtained as much by colouring and design as by spare furnishing", 1933



the charm of
GUCCI



The collage consists of ten Vogue magazine covers from the 1940s, arranged in two rows of five. The covers feature various fashion themes and illustrations:

- Top Row (Left to Right):**
 - Cover 1:** "TASTE and TASTE" - Illustration of two women sitting on chairs with poodles. Text: "TASTE and TASTE is a weekly planning and decoration".
 - Cover 2:** "Fashions for the Younger and Older generations" - Illustration of a woman in a black dress. Text: "FASHIONS FOR THE YOUNGER AND OLDER GENERATIONS".
 - Cover 3:** "Spring Fashions in Paris and London" - Illustration of two women in white and black outfits. Text: "Spring Fashions in Paris and London".
 - Cover 4:** "Beauty and Younger Generation" - Illustration of various styles of sunglasses. Text: "Beauty and Younger Generation".
 - Cover 5:** "Hat News" - Illustration of a woman's head in profile with a yellow hat. Text: "Hat News".
- Bottom Row (Left to Right):**
 - Cover 6:** "Reader Issue" - Illustration of a butterfly. Text: "Reader Issue".
 - Cover 7:** "The London Collections and Spring Fabrics" - Illustration of a large, stylized sunflower. Text: "THE LONDON COLLECTIONS AND SPRING FABRICS".
 - Cover 8:** "Sea and Country" - Illustration of a woman in a black dress standing next to a man in a suit. Text: "SEA AND COUNTRY".
 - Cover 9:** "Beauty and Younger Generation" - Illustration of a woman lying down with a red crab. Text: "Beauty and Younger Generation".
 - Cover 10:** "Beauty and Younger Generation" - Illustration of a woman's face in profile with a red lipstick. Text: "Beauty and Younger Generation".



PHOTO GIOVANNI GASTEL

KRIZIA



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For 50 years, Coach has been creating handbags, briefcases and accessories, all handcrafted of the finest natural leather.

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JEWELS ARE THE MEMORY
OF THE WORLD.

adler
JOAILLIERS
DEPUIS
1886

VOGUE 1940-1949

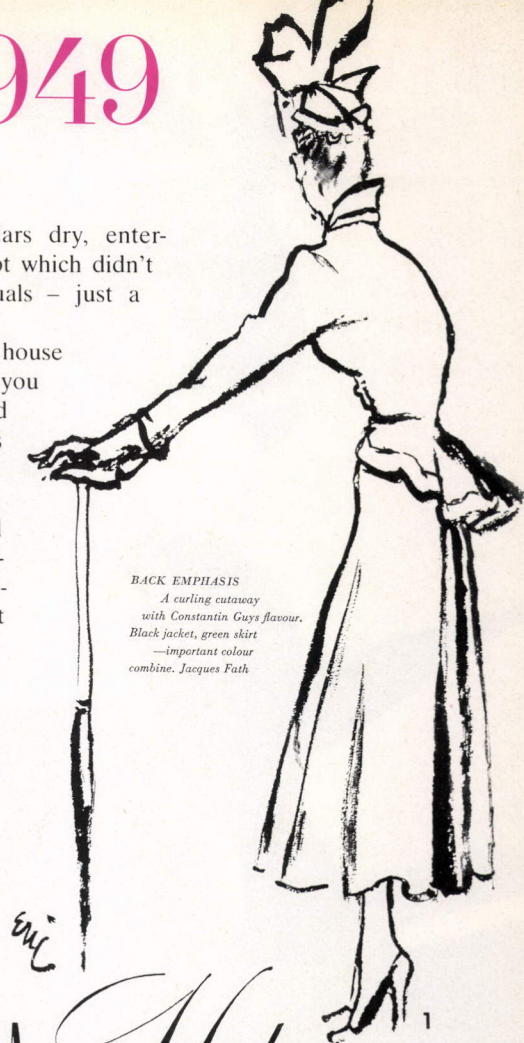
When war was finally declared, the nation, well prepared, "buckled to" smartly. Debs presented at Court in ethereal frocks in the last Season of '39 found themselves curtsying in uniform at royal inspections of their service units. By the summer of 1940 London was a place of gaping ruins and rescue squads, whole streets up and "choking dust everywhere (one gets *white* in London now, rather than black)... and everyone being too, too normal". The intention to carry on normally was strong: in its first wartime issue, *Vogue* announced: "Supplies may be limited but we raise the 'carry on signal' as proudly as a banner." Reduced from a fortnightly to a monthly publication, wartime *Vogue* was smaller and had a tiny staff: at the beginning of the decade Lesley Blanch seems to have written most of the copy, Cecil Beaton "coming all over butch" for the duration. Lee Miller photographed the Home Front and went to occupied France, where her account of the liberation of Paris was a combination of straight reportage and fashion writing, and ultimately to Germany, where she photographed the horrors of Buchenwald.

Vogue was initially as patriotic and larky as its readers, and equally fascinated by the bizarreness of life dictated by war: from snatches of overheard conversation – "Granny's been impossible since she got her stripe" – to the realisation that the Blitz had provided a new range of house agents' synonyms – "for desirability, it is now 'deep-dug' and 'embowelled'." To be "embowelled" at the Dorchester seems to have been the ideal solution: "Business booms, especially in the basement, where everybody spends the alert being shampooed and set."

Vogue's regular social pages, The Way We Live Now, traditionally written in brittle hyperbole, were, for once, no exaggeration: "All life is now lived in suitcases, which stand by our beds, Lilos, hammocks. Everyone goes around carrying suitcases for the night ('where I eats, I sleeps'), plus their dearest treasures... People are having their finest stones all collected and re-set into one piece, a portable fortune which they take around everywhere." The etiquette of dress vanished. So did most conventions: guests apologised for taking sugar as if it were cocaine... "When Lord Woolton orders us to lick the jam-jar, table manners change accordingly," *Vogue* tutted. As food rationing began to bite and

people drank their cellars dry, entertaining became a concept which didn't necessarily involve victuals – just a bed was bliss.

In the country, every house bulged: "Darling, *could* you take Nanny and Baby and my Dali and Jim's corgi... Oh! Nanny and Baby can shake down *anywhere!*" It was all rather Fun in the beginning. In London, "searchlights stabbed the night... the scene is – yes – *pretty*, with the golden sparkle of shell bursts." Posh children were sent to America, the land of banana splits and baseball, and could broadcast home on "Friendship Bridge" on Tuesdays at four. *Vogue's* "people who have never had to



BACK EMPHASIS
A curling cutaway
with Constantin Guys flavour.
Black jacket, green skirt
—important colour
combine. Jacques Fath

A GIRL'S BEST FRIEND IS A Hat

cook, and cook what they can get – sometimes over an open fire"

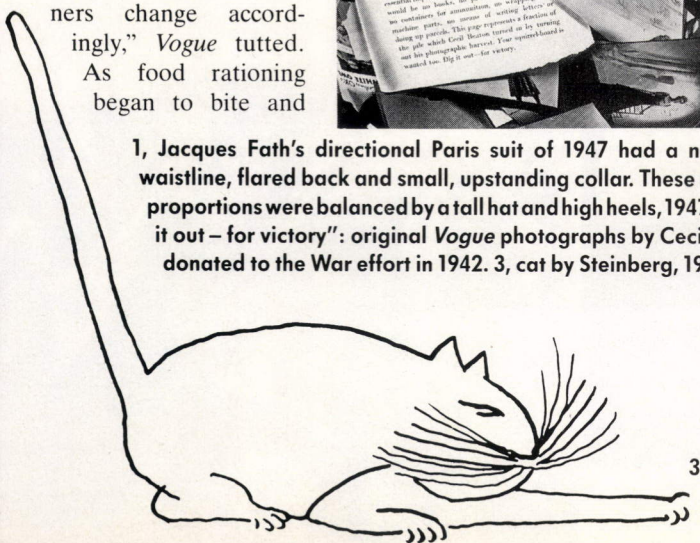


1, Jacques Fath's directional Paris suit of 1947 had a narrowed waistline, flared back and small, upstanding collar. These exacting proportions were balanced by a tall hat and high heels, 1947. 2, "Dig it out – for victory": original *Vogue* photographs by Cecil Beaton donated to the War effort in 1942. 3, cat by Steinberg, 1949

made it seem exotic. Vita Sackville-West made sensible suggestions: "Tether a cow on the lawn, grow sorrel and alpine strawberries (the birds don't touch them), turn outdoor grapes into sultanas and pink vinegar." Other advice on how to handle slim rations gives a chilling insight into what life was really like. *Vogue's* prescription for organising a wedding in one week included the gallant wartime wedding cake which "assumes a Surrealistic aspect since sugar rationing... icing façades replaced by satin covers with lace frills – under which lurks the tiny cake."

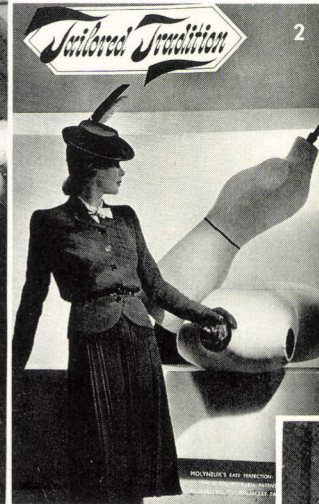
"*Il faut skimp, pour etre chic*," trilled *Vogue* valiantly, when tight and short was essential to conserve material. When stockings were banned, *Vogue* showed how to achieve elegance in a silk dress worn with ankle socks – turned up to appear "unsports-like" – and formal gloves in a toning colour. Cosmetics were a distant memory, and hair got shorter and greyer. Soap disappeared entirely: "far-sighted persons have stocked up on patterned fabrics." American movies kept people's dreams alive in luxurious Technicolor: a catalogue of luxuries they could expect for Britain after the War. Vain hope. Peace was like war, but without the shooting. No petrol. Less food. Rationing was stricter; "you can only buy French perfume in the cloakroom of one famous restaurant", and all of life was grim and frayed.

Existentialism was the logical absurdity in a world "where 'sociology' and 'spiv' are the most popular words in the vocabulary". The winter of 1946-7 was the worst since 1870 and people nearly froze. Travel was banned, and one issue of *Vogue* had to be produced by candlelight. The only bright spots were the wedding of Princess Elizabeth, and the New Look, which was adopted with enthusiastic defiance by women who had suffered the "skimp" for nearly ten years. Simone de Beauvoir wrote 'Femininity, the Trap' for *Vogue* in 1947; Stephen Potter countered by applying Gamesmanship to femininity. A nation tired and sulky, which *Vogue* pointed out "has a social conscience, growing steadily", came to terms with the loss of Empire and privilege by congratulating itself on its new enlightened Welfare State – and looking forward to the Fifties.

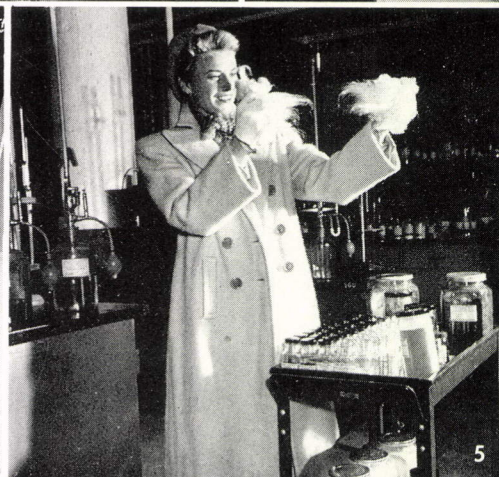
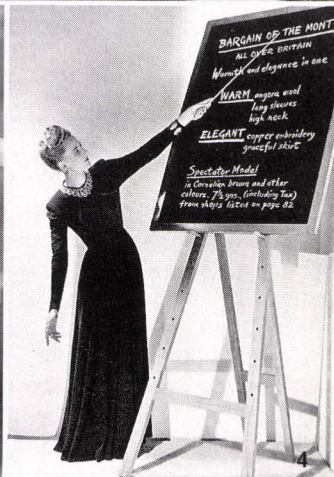




1, Jacqueline Cochran, ace American airwoman, flew a bomber to Britain and told *Vogue* that "the women who made the best mechanics in the maintenance and repair units... were those who knew how to embroider and do needlework," 1941. 2, fashion was one of the first industries to be hit by wartime economies – Molyneux's fine black woollen pouched jacket and panel-pleated skirt was designed to conform with the government utility-clothing regulations, where "the position of every seam, pleat and button is plotted as carefully as a military operation", 1942. 3, facials were considered a morale-boosting beauty treatment: "What good is a new hat without good facial characteristics?", 1946. 4, teaching austerity with elegance in *Vogue*'s regular 'Smart Fashions for Limited Incomes' feature, 1940. 5, fabrics of the future: nylon, until 1940, was found mainly on toothbrushes, but *Vogue* reported new advances in the US textile industry where scientists mixed nylon with



wool to make a hard-wearing fleece, spun into an indomitable "test-tube coat... with almost magic properties which neither rain nor snow can ruin", 1942. On the introduction of the Civilian Clothing Order of 1942, British couturier Edward Molyneux, 6, and six leading designers – including Hardy



CLOTHES from CHEMICALS

Fashion is indestructible

Amies, Digby Morton and Worth – were asked by the Board of Trade to design mass-produced utility clothes "with the clean elegance of a style stripped of all superfluities". 7, fashion survives despite the bombing. Cecil Beaton's famous image of Digby Morton's suit against the ruined Temple, 1941. 8, back to the land: Mrs Thomas Hubbard – whose wartime contribution was making camouflage nets – dresses to dig the garden, 1942



9, braving the elements of an English countryside in landscape-coloured herringbone tweed, "with white piqué collar-bow for freshness and flared skirt for freedom", 1944. 10 and 12, "Our strength depends on our thrift": as budgets became tighter, the emphasis focused on economy, utility and the versatility of an interchangeable wardrobe. 11, wartime fashion photography promoted health, vitality and practical dressing – socks instead of stockings, cotton shirts with the sleeves rolled up, and no superfluous glamour, 1942. 13, Digby Morton's intricately cut suit used the smallest amount of fabric possible, but was brightened by gilt loop buttons and multicoloured harlequin tweed, 1940. 14, running carefree across an English beach in Lastex yarn swimsuits with detachable skirts, 1940. 15, movie-star glamour gave an escape to war-weary readers: here, Constance Bennett, "most cosmopolitan of stars, famous élégante, trailing clouds of glory that was Paris", modelled a white crepe dinner dress from Irene, showing how the celebrities were dressing with collections from California, 1942

BEAT THE TAX AXE

Here's help in balancing your new budget difficulties—nothing over 6 guineas



10

Woolswearer, 11s. 9d.; cardigan, 13s. 11d. Each needs 5 coupons. Gor-ray Koneray skirt, 2 gns., 6 coupons. D. H. Evans



12



13

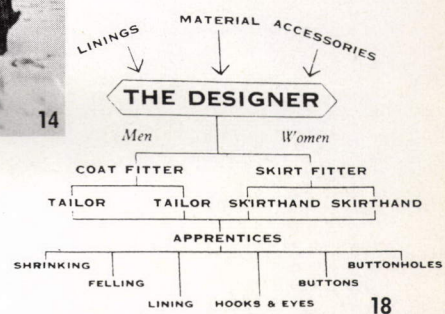


14



15

Fighting Trim



18



16

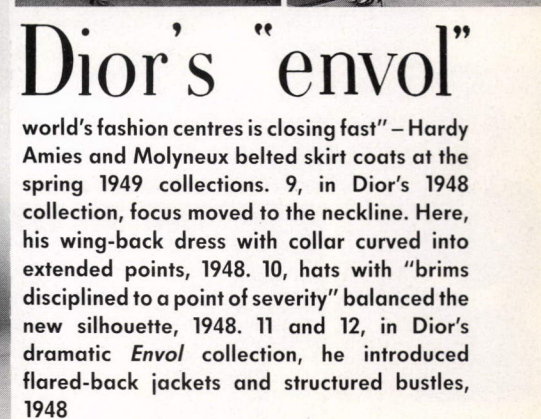


17

16, on the brink of war, a last gasp of Surrealism in Schiaparelli's shocking-pink and black arrow suit with rambler rose bonnet, 1940. 17, cost-cutting tips were an essential part of *Vogue* during the War, and features on revamping clothes became commonplace. Here, Hash with Taste showed "Smart ways to cook up left-over evening gowns," and how to dress up a cotton print with bolero and piqué top, 1940. 18, "A well-informed demand brings about supply ... good meals are produced for gourmets, and good clothes for women who understand these things": explaining the tailoring process in simple terms to promote greater consumer understanding, 1942

1940-1949





Opposite and 1 (inset), Christian Dior was heralded by *Vogue* in 1947 as "The new name in Paris". He was to change the direction of post-War fashion with the New Look, dramatically dropping hemlines, using lavish amounts of fabric and inventing new ways of cutting and constructing. Here, a soft bustle achieved with a bias-cut kerchief. 2, "In Paris the new clothes have movement in their long skirts below closely fitted waists." Dior's dervish skirt, made from triangular panels, 1947. 3, on the great staircase at the opera: Dior's strapless tulle dress and satin evening coat signified the new romantic mood at the Paris collections. 4, hats, still an essential part of the grooming process, "come into their own... and assert beyond the power of contradiction that in town you cannot deem yourself dressed without one". Honey-straw hat by Erik, 1947. 5, at the entrance to Christian Dior's salon in a three-tiered cape. 6, news of a softer approach in Paris: Legroux's jersey stole and velours cloche, 1948. 7, in *Vogue's* Renaissance "ruins rise and beauty has its second spring", 1947. 8, "The gap between the

Wasp waists
—achieved by seaming,
by corsets

The shoulder span hat

Dior's "envol"

world's fashion centres is closing fast" — Hardy Amies and Molyneux belted skirt coats at the spring 1949 collections. 9, in Dior's 1948 collection, focus moved to the neckline. Here, his wing-back dress with collar curved into extended points, 1948. 10, hats with "brims disciplined to a point of severity" balanced the new silhouette, 1948. 11 and 12, in Dior's dramatic *Envol* collection, he introduced flared-back jackets and structured bustles, 1948



1, the most brilliant of British stars, Laurence Olivier and Vivien Leigh, married in 1940. 2, with petrol rationed a return to real horse-power was the answer: the Mountbattens trotting out from Broadlands, 1943. 3, Mrs Vic Oliver, Winston Churchill's daughter "as Sarah Churchill, streaks towards stardom on the stage." 4, playwright Terence Rattigan, 1943. 5, Peter Ustinov in 1940: "a most remarkable young creature, a witty droll, a mad mimic; yet a thoughtful person, eloquent



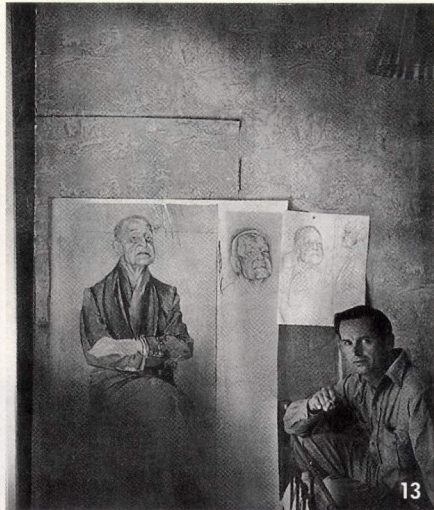
Laurence Olivier and Vivien Leigh

The true-life love story of Scarlett O'Hara and Rebecca's Maxim de Winter was apotheosised in their Broadway *Romeo and Juliet*. Motley's décor and costumes: Olivier's production and incidental music. Tepid press notices, but a big thrill for their fanatic fans



of that wide, international culture so seldom won on the playing fields of Eton or any other public school today." 6, William Douglas-Home, playwright, 1948. 7, Richard Attenborough, who made his name in Noël Coward's film *In Which We Serve*, played Pinkie in the adaptation of Graham Greene's *Brighton Rock*. *Vogue* described him as an "expert at acting social misfits". "They are workers every one. They drive and nurse and inspect and organise... They wear their uniforms with an air, yet keep their civilian interests," June 1941: 8, Lady Alexandra Metcalfe; 9, Lady Kinross; 10, Lady Louis Mountbatten

1940-1949



13



15



14



16



17

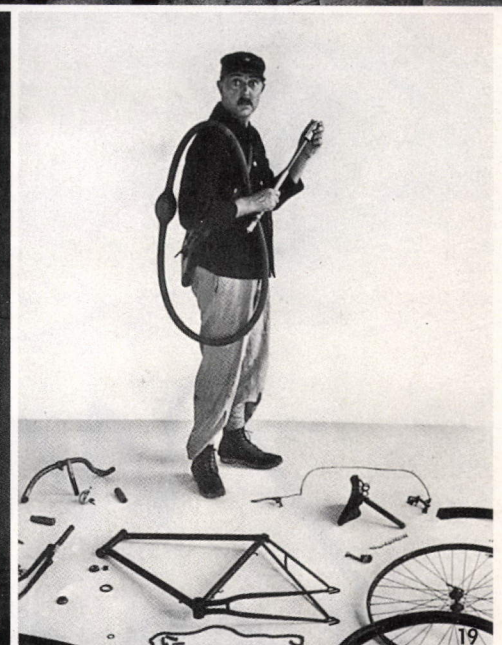
MORROW'S NAMES



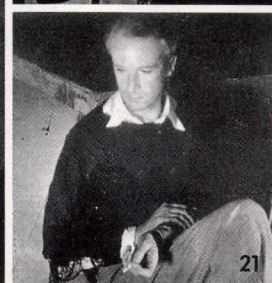
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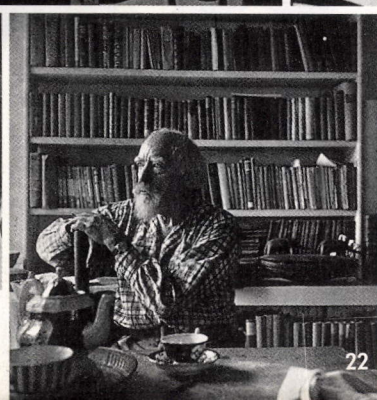
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23

Happy
Birthdays to
VOGUE



Art Moschino Illustration by Piero Capobianco

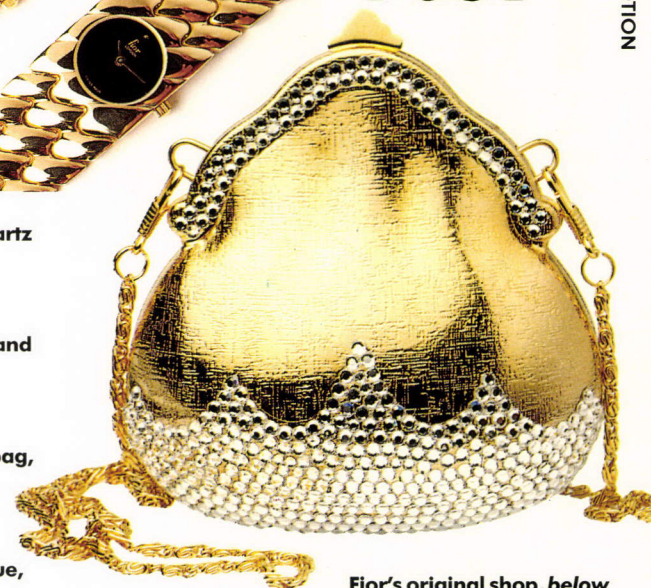
MOSCHINO



1950-1959



Gold-plated Swiss quartz watches, above, with crocodile strap, £145, and bracelet, £375. Gold-plated pavé evening bag, right, £150. A Fior advertisement in Vogue, below, September 1950.



fior

Fior's original shop, below right, in Mayfair, 1950.

Silk-knotted, hand-finished pearl necklaces, above, from top to bottom, £175, £115, and, £275. Hand-set "cabouchon sapphire" necklet, right, £775, and earrings, £200. "Lost setting" orchid brooch, hand-set on silver gilt, below, £400, and earclips, £375.



Photographer: Jean-Pierre Masclet. Still life: Sudhir Pithwa. Stylist: Zee Shore at Terrie Tenaka. Hair and make-up: Helen Frampton at Mandy Coakley. Photographed at Claridges. Hat, by Nicholas Oakwell, at Selfridges. Organza rayon jacket, by Myrène de Prémonville, at Whistles. Silk dress, by Donna Karan, at Browns.



75 years

Costume jewellery has come of age; it is recognised as an art form in itself. One name outshines all others in this dazzling field: Fior. Be it high fashion or discreet modern classics, Fior is supreme. In 1956 Fior was the first costume jeweller to receive a royal warrant. A great accolade followed in 1985, when the Victoria and Albert museum held an exhibition of *Twentieth-century Costume Jewellery from the Fior Collection* to wide popular acclaim.

"Today's great jewellery designs will become tomorrow's classics," says Lawrence Feldman, managing director of Fior Jewellery, explaining why Fior designs are both timely and timeless. He personally supervises the design of all Fior jewellery. These designs are created in parallel with current designs by the world's greatest real jewellers. It comes as little surprise that Fior appeals to sophisticated women of all ages.

Fior's origins date back to 1892, when Mr Feldman's grandfather founded a real-jewellery business. Mr Feldman's father, Sonny, opened the first Fior fashion accessory showroom in Mayfair in 1950. Fior's archives include over 10,000 pieces of finest signed costume jewellery, dating back to the Twenties. In 1990, this collection prompted a highly successful book, *The Best of Costume Jewellery* which is devoted to Fior and its history.

1991 sees Fior concentrating on designs in pastel, gemstone colours: aquamarine, peridot, pink and canary. Pearls, highly fashioned gold and Fior's unique rings remain popular. Fior has launched a collection of dazzling gold- and silver-plated evening bags – also in silks and satins and offers sunglasses and a striking range of Swiss watches for all occasions.

**FIOR, 27 BROMPTON RD, KNIGHTSBRIDGE, SW3 (TEL: 071-589 0053).
22 NEW BOND ST, W1 (TEL: 071-491 4119)**



VOGUE 1950-1959

The cover of *Vogue*'s Coronation issue was unusually – but suitably for the time – egalitarian: a pub window, the Victorian glass etched with the royal crown. Before the War, *Vogue* and its readers regarded pubs as a curiosity. The post-War social climate was quite different. Although the country briefly revelled in the ballyhoo of ritual splendour and “Coronation fever” affected every advertiser, to the chattering classes of the Fifties the non-relevance of royalty was an article of faith. Britain was broke; we had lost the Empire and our pretensions. *Vogue* sadly quoted from *The Times*'s small ads: “Countess's Coronation robes and coronet for sale”. Hundreds of country houses (“under sentence of death”) were ceded to the National Trust. Reporting the alternative — “Chatsworth had 8,000 visitors over Easter” — *Vogue* signalled Britain's future as a theme park.

Rationing continued unabated; the nation was grimy and frayed. New punitive taxes were invented; there were travel and currency restrictions. By 1951, the country had done as it was told for ten years; mustered to optimism by the Labour government's “tonic to the nation” — the Festival of Britain — it responded. So did *Vogue*: “Suddenly on the South Bank we discover that, no longer wealthy, we can be imaginative, ingenious and colourful. If all goes well, what a country we shall live in, what a Britain we shall have!” Science and technology promised the

glamorous future. Though *Vogue* photographed mannequins in front of the first computers, and used a huge model of the molecular structure of DNA as a fashion prop, it also reflected certain forebodings that you couldn't return the genie to the bottle: “The current imponderable is the H-bomb and its genetic effects.” The nation embraced “the social sciences”; *Vogue* ran a series of artistic black and white photographs of Ordinary People Working — the effect was worthy if anthropological. Returned by the pledge “Set the People Free”, Churchill's Conservative government finally swept away ration cards in 1953. In the same issue in which it welcomed “the return of butter, the free egg and the liberated sausage...”, *Vogue* heralded the arrival of 3-D movies and Cinerama. The age of conspicuous consumption; of national bad taste, as manufacturers unsuccessfully aped the US; of hire purchase and television and cars for all; of “the new, mysterious, expense-account rich” was under way, welcomed by people who had “never had it so good”. Those who had once had it a lot better perforce embraced reality. Real life was very Fifties. Cultural top marks for people being very rude to

each other in regional accents — on stage, screen and TV. *Vogue* chronicled all that was

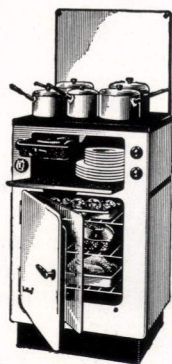
angry, young and regional, and made honourable mention of the New Brutalists who designed skyscrapers in raw concrete, symbolic of the undecorated reality of contemporary life. *Vogue* used them for fashion shoots. The Chelsea Set — descendants of the Bright Young Things — liked to rub shoulders with angry young playwrights such as John Osborne at the Royal Court Theatre. When *Vogue* commissioned Frank Norman to write about prison slang, it committed it to memory; it could also recite “John Betjeman's classic string of unmentionables, beginning ‘Phone for the fish-knives, Norman.’” *Vogue* noticed, and was delighted by, Nancy Mitford's naughty *U and Non-U*: “What a terrible hold this has taken when a strong man can ask the garage attendant to clean his driving looking-glass!” Brendan Behan, Dylan Thomas, Laurie Lee, Marghanita Laski and Iris Murdoch wrote for *Vogue*; Kingsley Amis condemned The New Puritans and Malcolm Muggeridge defined The Art of Non-Conforming. *Vogue* featured all that was being discussed “in the new coffee bars over great draughts of espresso”: the Kitchen Sink school — eclipsed by “Francis Bacon's dangerous talent” — Ionesco, Beckett, Simone de Beauvoir (and the Kinsey Report) and black humour and UFOs. The Chelsea Set rather fancied Oliver Messel's nephew Antony Armstrong-Jones, the *Vogue* photographer, who rode down the King's Road on a motorbike with the glamorous Jackie Chan riding pillion. Their dangerous aunts — the Bright Young Things emeriti, whose fun had been so rudely interrupted by war — flew out on the new BOAC Comet for reunions of the International Set: the usual out-of-work royalty, the new Greek shipping millionaires such as Onassis and Niarchos, and Latin “playboys”. *Vogue* tracked them as they migrated between Palm Beach, New York, Paris, St Moritz and Rome, photographing their houses and the Beistegui Ball, the acme of their post-War existence.

Making a virtue of staying at home, “now we are reduced to doll's houses”, people pondered “the new problem of how to relax” (they blamed it on Suez); regretted that debts would no longer be presented at Court; tried to understand the Third Programme lectures by Isaiah Berlin; cheered themselves up with those wonderful Broadway musicals *South Pacific* and *Guys and Dolls* and boasted of the sound quality of their new stereos in “newer-than be-bop language: hi-fi, wow, woofers”. They talked of subliminal advertising, motivational research, and snubbingly of the new television personalities: “they don't know anything, they just have to be.” This was washed down with Chianti at dinner parties featuring painstakingly cooked recipes from Elizabeth David in *Vogue*, with all the sophisticated groceries — garlic, black truffles, preserved goose, souvenirs of motoring holidays on the Continent.

1, Tommy Cooper and Young Ideas party dresses, 1958. 2, corsets fitted the body to the line, nipping waists, caving in midriffs and turning even the flat-chested into torpedo-breasted sweater girls, 1955. 3, Fifties cloche in soft felt. 4, the coming-of-age of the consumer durable — no kitchen was complete without the latest electrical gadget. 5, Sir Bernard and Lady Docker: “she is a fable of our age, a fable ... crowded with zebra-skin and Midas-touched cars”, 1955



FLOODLIT VISIBLE COOKING

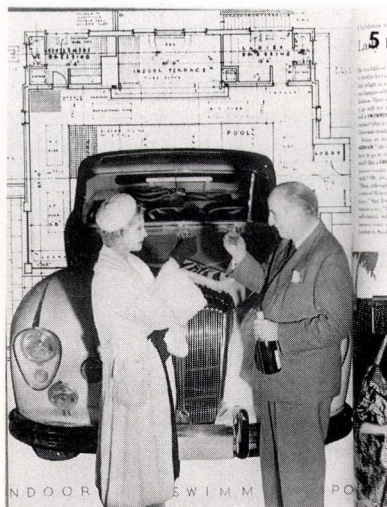


The Belling “Streamline” is superb both in appearance and performance. It has a full-size inner glass door which makes all the guesswork out of cooking. Moreover, the oven is automatically floodlit when the outer door is open so that you really can see what's cooking! Automatic oven control. Extra large oven—clear cooking space 15”w.x13”d.x16”h. Automatic simmering controls on grill boiler and 2 boiling plates. Fold-down hob cover forms useful table top. Available on wheels for easy cleaning 60/- extra. Only £52.10.0

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COVERS (PAGE 79) BY BLUMENFELD, COFFIN, NORMAN PARKINSON, VERNIER, ARMSTRONG-JONES, RAWLINGS, RUTLEDGE, HENRY CLARKE, BOUCHE, PENN, HONEYMAN, ANTHONY DENNEY, STEMP



Yes, it is *rather* exciting news

1, used to skirts that brushed the ankles, women balked at Dior's new length – a shocking sixteen inches from the ground, 1953. 2, the Fifties face: eyes became "doe-eyes" with flicks of black eyeliner on the outer corners; lips were hard, bright and meticulously outlined; eyebrows dark and perfectly arched. 3, heads were small, with hair swept back in soft curls and nearly always hidden beneath hats.

Here, the 1950 version of the page-boy. 4, reversing the triangle of the "New Look": Dior's big sleeves, pencil skirt and ubiquitous cigarette, 1950. 5, for the first time models enjoyed star status: Fifties supermodel, Fiona Campbell-Walter



6, the tunic or H-line – longline jackets over the narrowest pencil or pipe skirts – in marigold, the colour of autumn '55. 7, Barbara Goalen



10, Antony Armstrong-Jones's "send up" photographs were a refreshing change from stylised shoots, 1957. 11, Penn's portrait of America's top models. 12, party hats were wonderfully glamorous: Dior's mop hat of straightened black ostrich feathers, 1957

TOP
MODELS

8, Hardy Amies's crinoline in mushroom satin and tulle; "his clothes are as debonair as his looks, and as confident as his character", 1953. 9, Rochas's trumpet skirt: a fringed velvet sheath fitting tightly over the thighs bursts into a fishtail of pleated taffeta, 1950



13



14



15



16

13, with Paris dictating new lines each season, the only way to stay fashionable for more than a year was to wear Chanel. Here, her unmistakable cardigan suit: black and white check tweed over a black jersey blouse, 1958. 14, Paris trends hit the high street: velvet cape sleeves on a slim velvet dress, by Julian Rose at Harrods, 1951. 15, billowing, tent-shaped evening coat in brilliant-green paper taffeta by Spanish couturier, Pertegaz, 1954. 16 drifting in a gondola...":



18



19



20



21



22



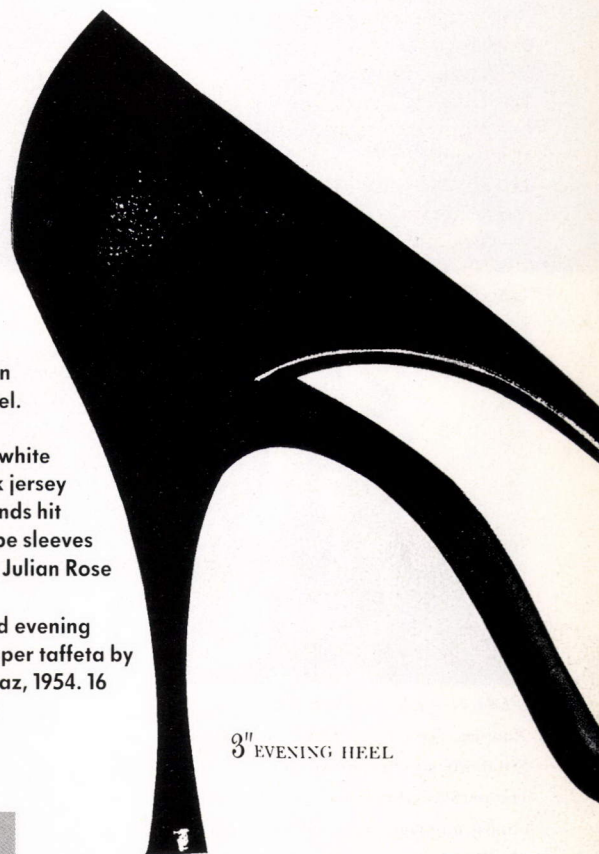
23

R 1950-1959

ound-the-clock heels

Heel height depends now more on personal taste than on time of day or degree of dressedness.

Though pin-fine heels keep to their late-day place, lower heels are capable of new formality

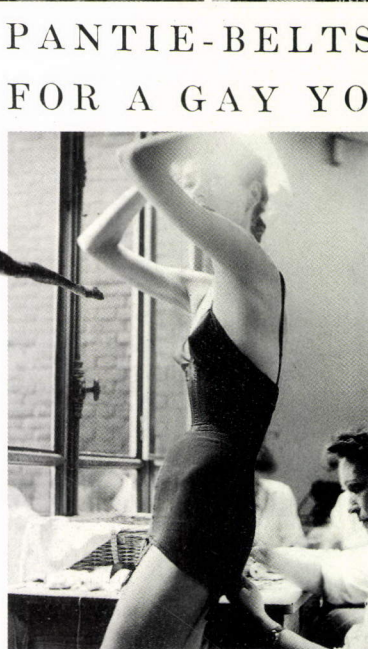


9" EVENING HEEL

sightseeing suit in powder-blue knitted silk, and a gondolier's hat, photographed by Henry Clarke, 1956. 17, black satin evening shoe with a frighteningly slender three-inch heel, 1954. 19, Balenciaga's sculptural designs were the most dramatic of the decade. Here, the aerated lines of his taffeta pumpkin skirt, 1950. Hats were still an essential part of the look, ranging from back-tilted toques and flowerpot hats to huge cartwheels and straw sou'westers: 18, stiff-brimmed, white-stitched velvet hat with brown bows; 20, "Trifling hats... the small, whole difference" – Sadler's Wells soloist, Anya Linden, in a turquoise velvet Velasquez hat by Vernier; 22, Dior's flat tweed turban, "swathed and draped as deftly as a sailor-tied knot". 21, "We believe in an independent fashion for the young, avoiding the daisies in the hair of the 'You're-only-young-once' school on the one hand, and barely converted school uniforms on the other." The launch of Young Ideas in 1953 catered for a growing teenage market. 23, Hartnell celebrated the Coronation with a collection of gold and white evening dresses, 1953

1950-1959

The popularity of casual "at home" clothes made jeans a staple part of young wardrobes. 1, "lovely lazing" in summer jeans, photographed by Penn, 1952. 2, cut-off towelling jeans and grey cotton jacket, 1953. 3, travelling denim, overchecked in white with a striped wool jumper, photographed on the terrace of the Modern Art Gallery in Dubrovnik, 1955. 4, electric shavers were a novelty, claiming to leave legs and underarms "petal-soft", 1956



**PANTIE-BELTS
FOR A GAY YOUNG LIFE**

What's your idea of the perfect young foundation belt? We know that all belts must control and cosset the figure; that they must be lissom and light and fit perfectly; but a young belt should have something besides—a gaiety, a brilliance.

SLIGHTLY TECHNICAL
Now you have heard of the Lady Ronson. See it when next you go shopping. It will serve you perfectly for years. And it can be used almost anywhere (200-250 volts, A.C.) No TV interference. Its price — £5.17.6, to be spent with pride.



5, fitting the foundation to the fashion: teenage pantie-belts in bright awning stripes.

6, Lefaucheur's corselette designed for Dior's mannequins, 1953. 7, exercising for male approval, 1950. 8, the 1954 Gentle Look

MEN

exercise

their influence

If a man you know admires the little waist of a girl you know... and if yours isn't, that should influence you to start exercising. A man's opinion can put a whole chain of exercises in motion which can give you not only a whole set of new dimensions, but also make you feel wonderfully alive and well. To start...



9, in 1955, *Vogue* still loved the sun, advising readers to "make sure you wear the same costume throughout your sunbathing so that you don't get left with strap marks"



9



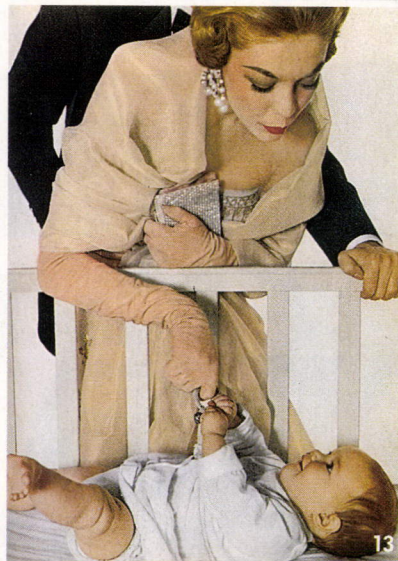
10



11

*Man, I've flipped ! **

10, sleeved swimsuit in black jersey with gilt hooks and eyes, 1953. 11, "zany, sparkling, absolutely hep cats": Antony Armstrong-Jones's party picture of Dior's silk sheath with a full lace skirt, 1959. 12, the archetypal Fifties teenager,



13



14



15



16



17

She's eighteen, and she chooses yellow trousers because somehow one always seems to end up sitting on the floor in her room, what with the gas ring and the gramophone being there already. There will be spaghetti and "coke." Her trousers are of Street Velvet tapered to a zipp at the ankles, to a cummerbund at the waist. With them a black jersey blouse buttoned with jet. Trousers by Credo, £9 15s.; blouse £5 13s. Black pumps £1 9s. 6d. All at Simpson

photographed by Anthony Denney, 1952. 13, 1953 evening make-up for the busy beauty. Time: 19 minutes, 20 seconds. 14, 1953 morning make-up. Time: 1 minute, 56 seconds. 15, Mrs Roy Boulting and her

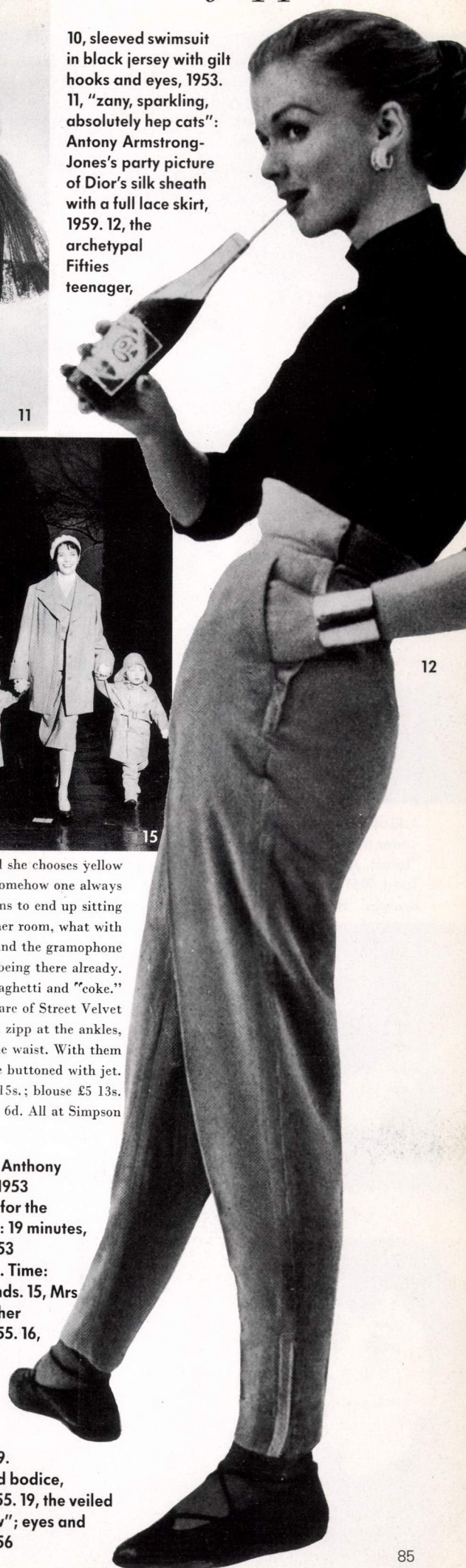
sons striding out in their new spring outfits, 1955. 16, "For extra health and beauty, canasta enthusiasts are playing out of doors this summer"; big, blue-green sunglasses and the essential cigarette holder, 1950. 17, actress Millicent Martin, "cross-eyed and feather-brained", in a soufflé-shaped black feather wig hat, 1959. 18, Manguin's afternoon dress with "minimised bodice, shoulder-bands, and front-thrown fullness, 1955. 19, the veiled face - "one of the biggest beautifiers we know"; eyes and lips were heavily outlined to show through, 1956



18



19

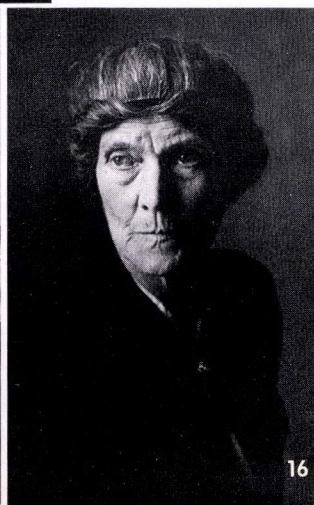
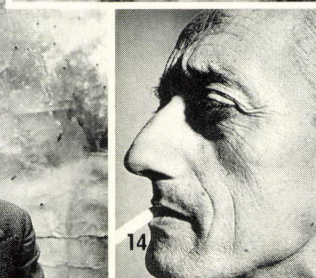
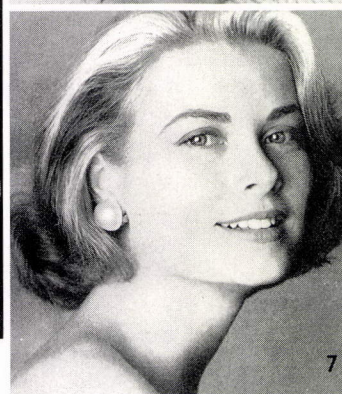
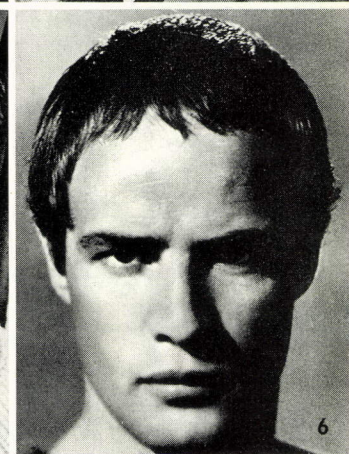
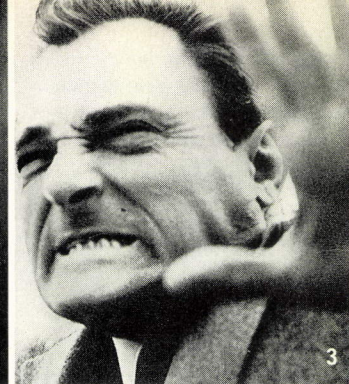


12

1950-1959



1, Richard Burton and Claire Bloom rehearsing *Hamlet* at the Old Vic under the watchful eye of Michael Benthall, 1953. 2, Brigitte Bardot, the "latest, youngest and prettiest French girl in British films", 1955. 3, Mike Todd, 1957. 4, Kay Kendall, 1952. 5, Jean Seberg, 1957. 6, Marlon Brando, "Hollywood's pet earthquake, unpredictable, actively unconventional", 1953. 7, Grace Kelly, 1956. 8, Lauren Bacall, "tiger-lady of the uncaged eyes and low throaty growl." 9, Tennessee Williams, 1952. 10, "piquant beauty" Joan Collins, 1951. 11, James Dean, "the brooding boy who has lived on as the off-beat generation's hero, long after his allegorical death". 12, The Goons, 1958. 13, Kingsley Amis, "one of the new group of proudly provincial novelists", 1955. 14, "Giotto-faced underwater explorer", Jacques Cousteau, 1957

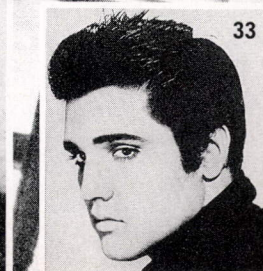


15, Shelagh Delaney, author of *A Taste of Honey*, 1959. 16, Ivy Compton-Burnett, 1951. 17, tribute to Dylan Thomas, 1954. 18, Evelyn Waugh, "man of letters, man of wrath", 1952



19, Leslie Caron in *Gigi*, 1956.
 20, Norman Parkinson in 1953, with, clockwise from bottom right: Ruth Towner, Patricia Owens, Jill Bennett, Yvonne Furneaux, Zena Walker, Hazel Penwarden, Virginia McKenna, Elizabeth Henson, Patricia McCarron, Josephine Griffin. 21, Michael Redgrave with Vanessa Redgrave, 1959. 22, Laurence Olivier, Marilyn Monroe and Terence Rattigan, "the wholly improbable trinity" working on *The Prince and the Showgirl*, 1956. 23, writers, actors and directors from the English Stage Company at the Royal Court, 1958. 24, in memoriam: Colette, 1957. 25, film director, John Huston, 1952. 26, Truman Capote,

VOGUE'S SPOTLIGHT

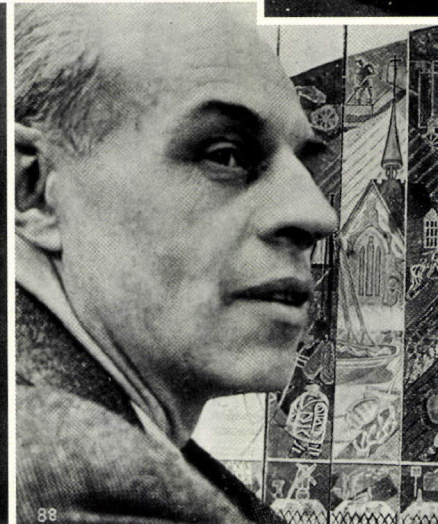
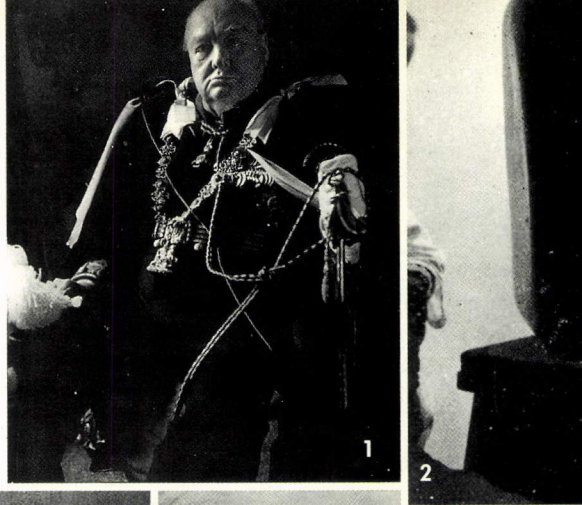


Mr and Mrs Paul Bowles, the Hon David Herbert and friends in Tangier, 1950. 27, Frank Sinatra, "the imperishable charmer with the crumpled, urchin face," 1959. 28, Eartha Kitt, "the girl who moves like a penknife." 29, Yves St Laurent, "on whom the Dior mantle falls", 1958. 30, Maria Callas "discomfited the sopranos' union by becoming ten inches thinner than the agreed mean". 31, "Two Lords of jazz": Louis Armstrong and Duke Ellington. 32, sculptor Eduardo Paolozzi, 1953. 33, Elvis Presley, 1959

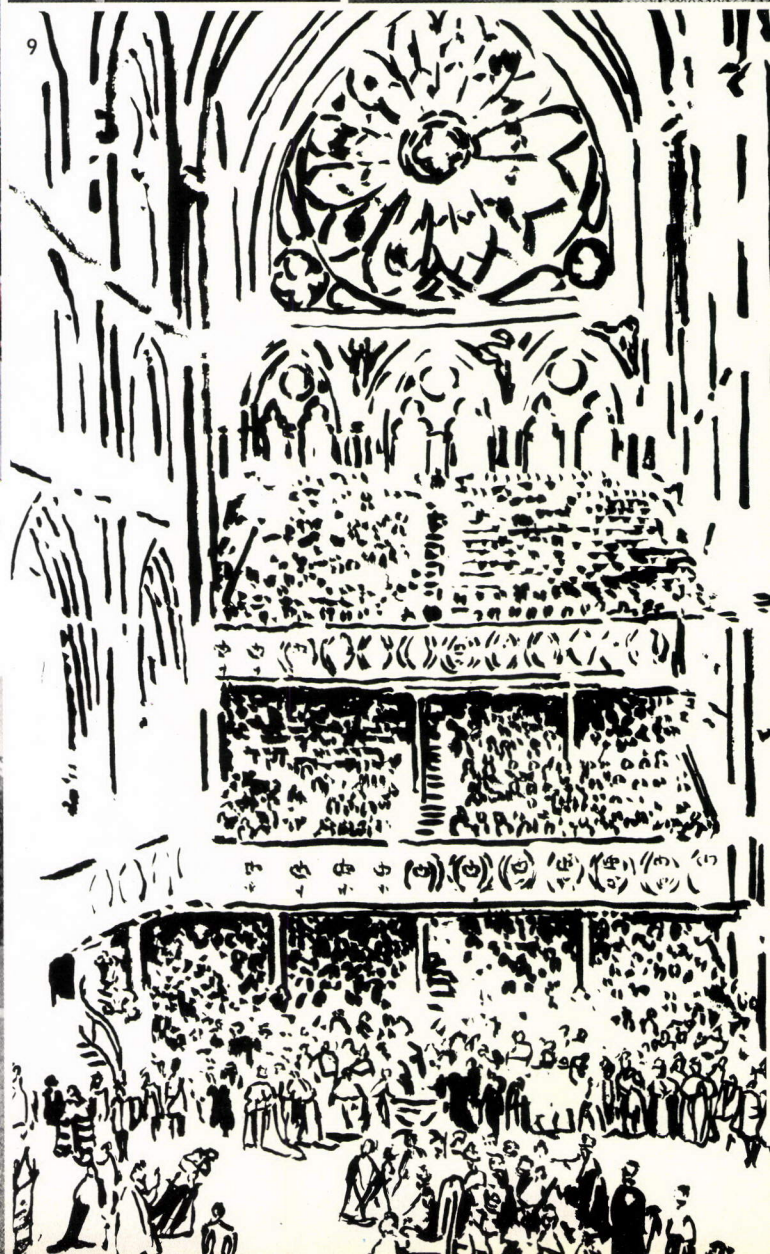
31
 These two of rock and roll's first legends, LOUIS ARMSTRONG, the trumpet player, and DUKE ELLINGTON, the pianist, are shown in a 1959 photograph by the photographer.

1950-1959

After the hard times of the Forties, a new order and way of life were heralded by the Festival of Britain in 1951 and the new Queen in 1952. 1, the Rt Hon Sir Winston Churchill KG OM CH MP, and 3, Lady Churchill GBE in their Coronation robes. 2, sculpture by Barbara Hepworth. 4, *Vogue* features editor, Clarissa Churchill, later wife of Anthony Eden, 1950. 5, maids of honour to The Queen at the Coronation in 1953, *from left*: Lady Anne Coke, Lady Jane Heathcote-Drummond-Willoughby, Lady Rosemary Spencer-Churchill, Lady Moyra Hamilton and Lady Jane Vane-Tempest-Stewart. 6, Princess Margaret, photographed on her twenty-first birthday at Balmoral, 1951. 7, Princess Elizabeth with Princess Anne, and 8, with Prince Charles in 1950. 9, the Coronation at Westminster Abbey, 1953: "The moment of Homage. In the foreground The Queen enthroned, in the background the crowded Peers' Gallery in the South Transept." 10, fabric designed by Graham Sutherland. 11, "the trend is for everything that was once a fixture to become moveable. New instance - this Ekco TV." The Festival of Britain - "an illustration of the State's potential as patron of the Arts", 1951: 12, Henry Moore; 13, Edward Bawden, with his design for the great mural; 14, the Gothic Tower, one of two designed by John Piper and Osbert Lancaster. 15, "granite-faced Bowater House - its seventeen-floor High Tower makes it London's tallest office building", 1959. "Modern" style at home and abroad: 16 and 19, Mr and Mrs Raymond Loewy's New York apartment: "Japanese-inspired... most revolutionary is the handling of space - colour, texture and light all combine to give it a unique, 'floating' quality", 1955; 17, a "Contemporary" bedroom, 1958. 18, "Osbert Lancaster imagines the approved *House & Garden Christmas*", 1958. 20, Lucien Freud's portrait of his wife Caroline, *Girl in bed*



NOTES IN THE ABBEY





Food at its best

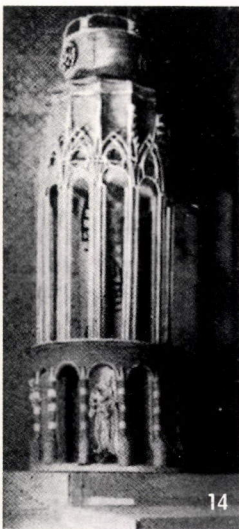
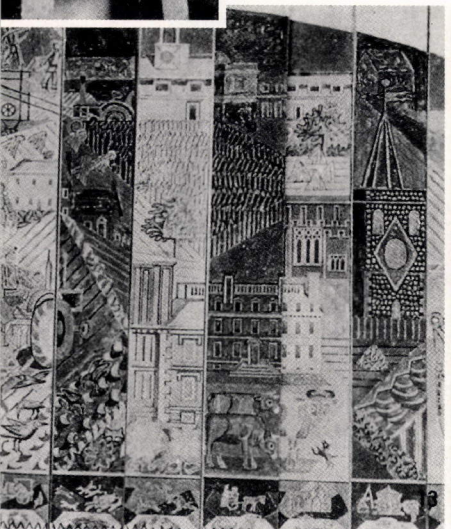
BY ELIZABETH DAVID

When Curnonsky, the famous French gastronome and writer who died last summer at the age of eighty-three, described the four distinct types of French cookery—*la haute cuisine*, *la cuisine bourgeoise*, *la cuisine régionale*, and *la cuisine improvisée*—he might perhaps also have mentioned that other well-known branch of French cooking, *la cuisine à la française*—or French food, as understood and cooked by foreigners all over the world. As a Frenchman, perhaps he did not think this cooking worth consideration, but certainly he would not have sought to deny the fascination and the influence which French cookery exercises upon civilized people in all parts of the world.

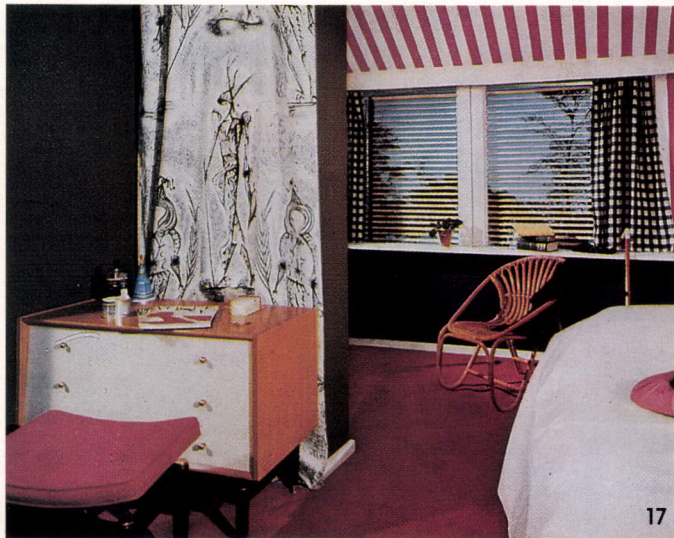
With *la haute cuisine* I am not here concerned. Although at its best it is professional cooking by chefs of the very highest achievement, many sins have been committed in its name; and for financial and economic reasons it is becoming rare, even in France. The feeling of our time is for simpler food, simply presented; not that this is necessarily easier to achieve than *haute cuisine*; it demands less time and expense, but if anything a more genuine feeling for cookery and a truer taste. It is the kind of cooking which, once more, was meant by Curnonsky when he repeated, over and over again, that good cooking was achieved when "the ingredients taste of what they are".



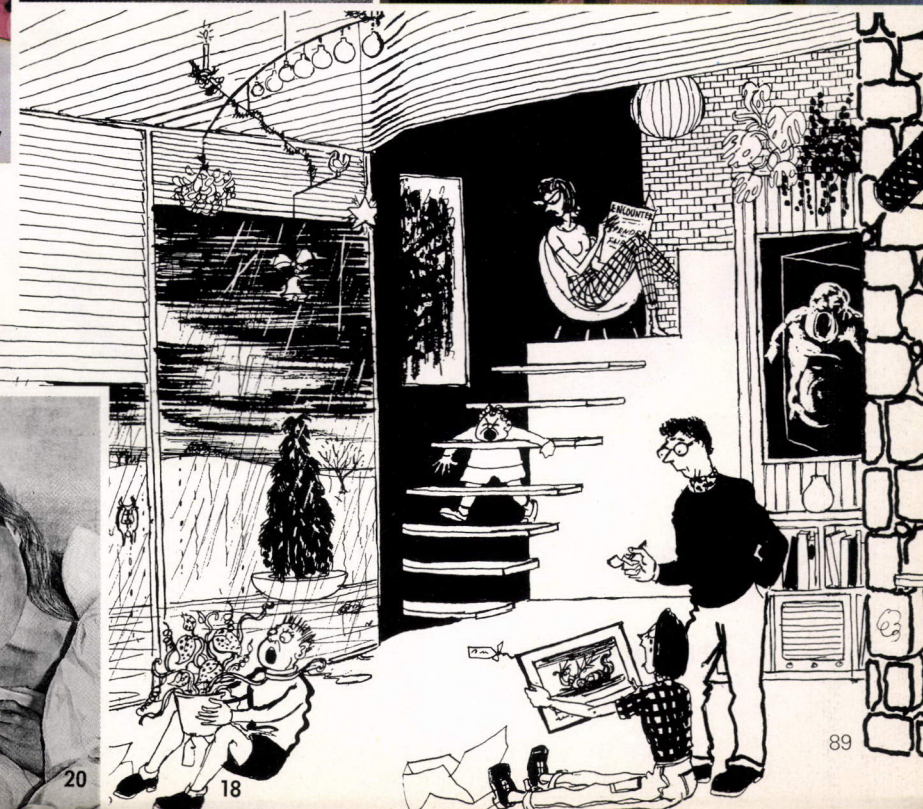
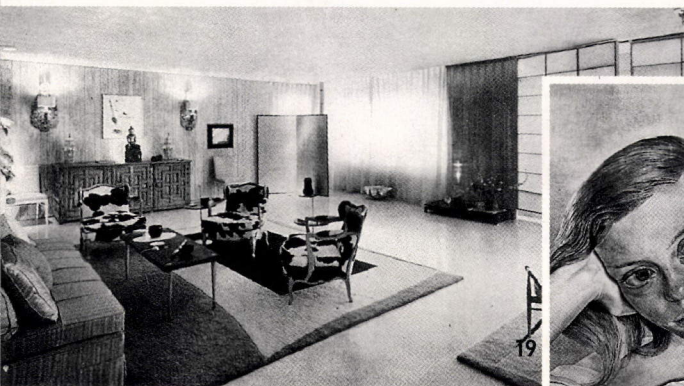
THE FESTIVAL OF BRITAIN

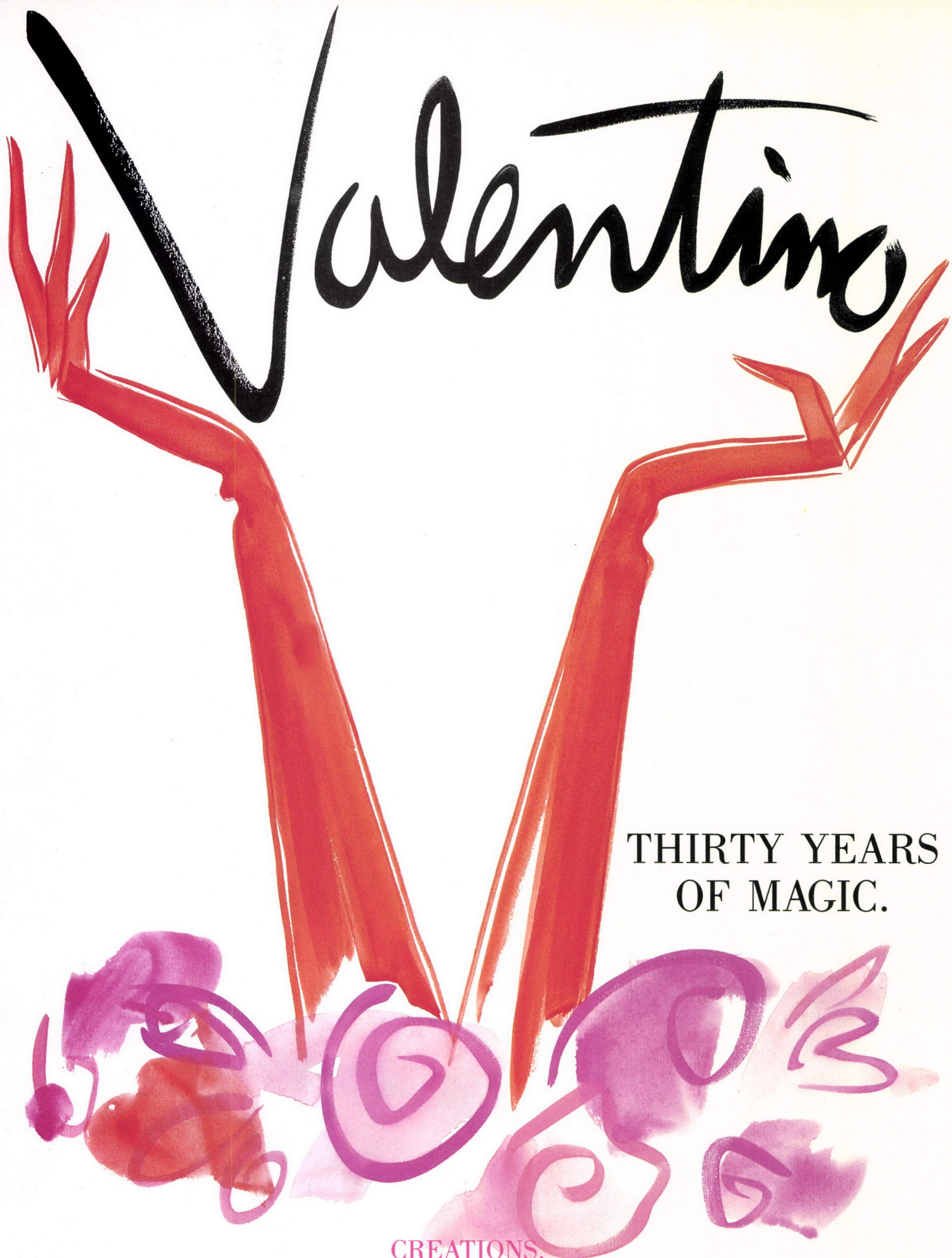


NEW SPACE PLAN



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IMAGES.

PHOTOGRAPHS AND ILLUSTRATIONS. MUSEI CAPITOLINI - ROME - THURSDAY 6th JUNE - SUNDAY 28th JULY 1991.

VALENTINO.

A FILM BY FREDERIC MITTERAND. WORLD PREMIERE. MUSEI CAPITOLINI - ROME - THURSDAY 6th JUNE 1991.



1960-1969



Louis Feraud
Lafayette Theatre. B.B.



Louis Feraud
PARIS

1961

AN ORIGINAL DESIGN BY LOUIS FERAUD FOR BRIGITTE BARDOT.



Louis Feraud
PARIS

1991

PHOTO FRANÇOIS HALARD



YVES SAINT



T LAURENT



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PARIS

VOGUE 1960-1969

Britain envied the US in the Fifties; by the mid-Sixties, the US returned the compliment to such an extent that the two cultures seemed temporarily to merge (helped immeasurably by cheap transatlantic air travel, rock music and films). For a time the London Youthquake was the big noise in Marshall McLuhan's Global Village. *Vogue* wrote: "Britain is the society that had done it all, and relinquished it all – only to lead the world again." The Beatles' wit, the attractive perversity of the Rolling Stones, Vidal Sassoon's haircuts, Mary Quant's minis and outrageous make-up were nonpareil; British theatre, British actors and models set the standard. The world's tycoons came to Savile Row for their suits and to Blades, the psychedelic haberdasher, for laid-back dinner-jacket substitutes. The Rolls-Royce, the Range Rover, the English secretary were the supreme status symbols; an E-type Jag or a Morgan and Jacqueline Bisset were the things to have in Malibu. Britain exported all of these and David Hockney, too. The Queen still looked like her stamps; we boasted about the Brain Drain. Unfortunately we decided to celebrate by changing the skyline of London with pseudo-American tower blocks in inferior materials. Nikolaus Pevsner wrote archly for *Vogue*, observing that the new buildings were "perhaps not so very original – but then why should office buildings for anonymous staffs be all that original?" For the entire youthful population of the Common Market – to which Britain, being very pleased with itself, felt rather superior – Carnaby Street, every shop infested with Union Jacks, was the tourist attraction. A grateful government awarded the OBE to each Beatle.

Throughout the Sixties the aim was to shock – "England is complacent and the young... desire to hear breaking glass." Pete and Dud's satire went far Beyond the Fringe of the British Isles; *Vogue* whispered à propos of the Profumo scandal: "they serve... a soup called Cliveden at a club called the Establishment"; it congratulated the infant *Private Eye* (which was read anxiously by politicians and the City) for "opening out the hundreds of little lies in our society". (John Le Carré's cynical "thinking man's spies" were obviously drawn from life.) Public exposure of hypocrisy and worse in high places opened the way for Harold Wilson's Labour government and gave additional impetus to "meritocracy" and the cult of classlessness. Terence Stamp took a set of rooms in Albany. Tremendous kudos was attached to opening a boutique. The new aristocracy – models and photographers, their status celebrated by Antonioni in *Blow Up*, and pop singers – was confident to the point of arrogance. John Lennon addressed the audience at the Royal Variety Show: "The people in the cheap seats can clap, the rest of you rattle your jewellery." Elizabeth Taylor and Richard Burton were more famous than The Queen (and the Beatles were more famous than God).

To be photographed by David Bailey in *Vogue* conferred "grooviness" on anything. The new Mini – "British to the back wheels, it belongs to the age of colour television and men on the moon" – was piled up by the dozen around "The Shrimp". Used almost as a prop, Jean Shrimpton lent credibility to anyone such as George Weidenfeld or the director of Sotheby's, or Cecil Beaton who had the misfortune to be

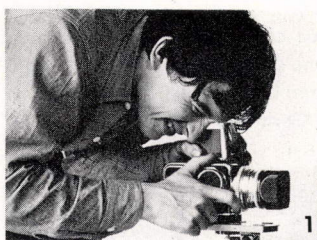
over thirty. The Sixties male ideal was the edgy, supercharged diabolic boy, a package of complex corruption, like David Hemmings, or hypnotic force, like Mick Jagger, with his "bizarre, strange anti-charm". The ideal Chelsea bird signalled her wide-eyed, false incomprehension with absurdly long false eyelashes and took the Pill. *Vogue* approved of

the new Mrs George Harrison, Patti Boyd, picturing her At Home in ethnic abundance. "Debs have acquired cockney overtones," *Vogue* reassured mothers, who also worried about the fad diets and meal substitutes to which their daughters resorted, trying to look – as well as sound – like Twiggy, "whose natural advantages include a cockney accent, a limited vocabulary and a very sweet nature. She is seventeen-and-a-half." Before long, grown women were wearing "fab gear", attempting knock-kneed childish postures, their toes turned in, in little flat shoes. The Queen's own skirts, while not micro, were an unprecedented exposure of the royal knees. "The romantic, freewheeling, alternative lifestyle which Rock has unleashed... the powerful amplifier becomes the folk instrument of the nuclear blues. Rock has made a community of its audience," pronounced *Vogue*. Upper-class hippies (the Ormsby-Gores and their organically named children were the cynosure) gathered around the tarot cards at communes in Wales and in the drawing-rooms of Haute Bohemia off the King's Road. Christopher ("Show me the salon that doesn't boast a hookah") Gibbs contributed *Vogue's* equivalent of the *International Times*, in a style suggesting more than a whiff of "the fragrant winds wafting from Haight/Ashbury". When *Vogue* asked

Jonathan Miller to write about LSD, he pontificated, "there are no chemical routes to Paradise... pot gets me no further than vertigo." The Third World was very stylish for mind-expanding travel as long as it was uncomfortable enough to qualify as work. Barbados, Sardinia – the Aga Khan invented the Costa Smeralda for the new jet set – Ibiza or Morocco were where to bump into Anita Pallenberg or Marisa Berenson. Indian jewellery and a kaftan could take

you anywhere, including Society weddings at St Margaret's, Westminster; Annabel's kept up standards by requiring ties.

Publishing its first horoscope in 1964, *Vogue* ran features about witchcraft cults and ESP, ancient Egyptian religions and psychic research, with photographs of aura goggles. Harold Acton wrote on reincarnation. Stevie Smith and John Wain wrote on poetry, Alberto Moravia interviewed Fellini, Laurie Lee wrote about sex, John Gross about television, Germaine Greer about feminism. Roy Strong wrote The Face of Christ. Quentin Crewe summed up the restaurants of the day: "Someone mutters 'spaghetti-alleongole-Apicella-Sambuca-Mario-quarry-tiles' like a witches' spell, and, lo, there is a new trat."



- 1, David Bailey.
- 2, Jean Shrimpton in a narrow black dress, 1962.
- 3, "She is an X-ray, not a picture," Twiggy, 1967.
- 4, Cardin's star chromium collar, 1968.
- 5, film director Federico Fellini with *Vogue* model in Simonetta's evening coat

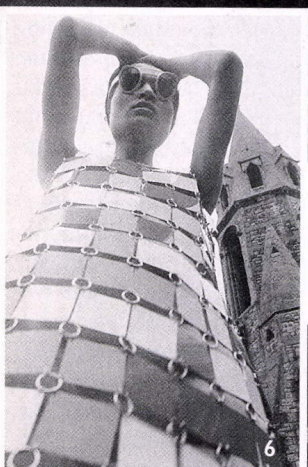
Space age fashion...
1, Courrèges's
fashion adventurer
in felt hood and ciré
towel, 1964. 2, camel
Nightrider coat and
dress, and yashmak
helmet by Rudi
Gernreich



1



4



6



3



5



7



14

CALIFORNIA

Rudi Gernreich's
Brave New World

3, Op art wool pullover dresses by Saint
Laurent, 1966. 4, Cardin's sculptural wool coat
and igloo-shaped helmet trimmed with white fox,
1966. 5, Chloe's backless bikini of yellow plastic
discs, 1966. 6, Paco Rabanne's plastic chainmail
dress, 1966. 7, the Left Bank or "beat" look, Saint Laurent's last
collection for Dior: "pale zombie faces; leather suits and
coats... black endlessly", 1960. 8, Saint Laurent's sheer organza

shifts striped with silver sequins, 1966. 9, Courrèges's
moon-girl: silver sequin hipsters, white faille coat and
boots, 1964. 10, British couture, 1962. From the beginning
of the Sixties Britain emerged as a fashion leader

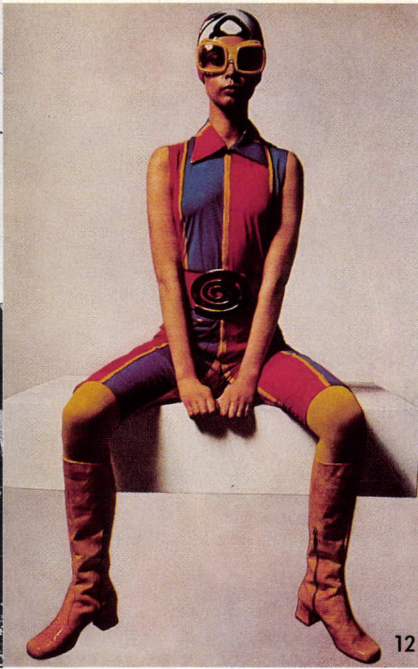
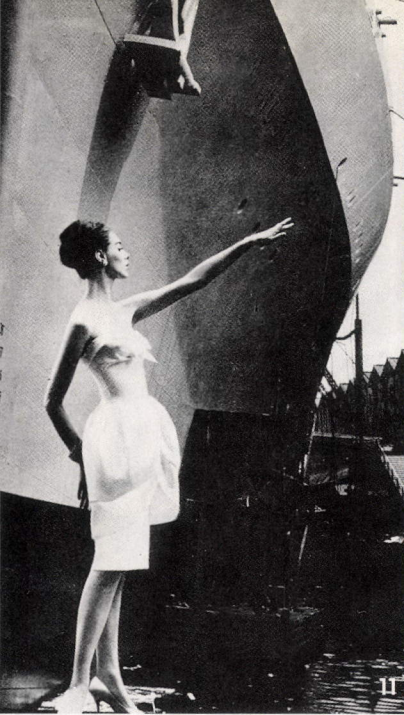
London couture is too often thought of
as a quiet backwater of well-cut tweeds
and splendid ballgowns. Here, twelve
pages from the London collections which
show that first-class designers get the
same ideas on both sides of the Channel



8



9



11, "cool, infallible white, a natural for the luxury look abroad": ocean-going, three-tiered evening dress in white satin by Susan Small, 1960. 12, Sixties aerodynamics: flying suit in "free-falling blazer stripes" with a scarlet spiralled patent belt, marbled boots and goggles, 1969. 13, black seven-eighths coat over a slim black and white spotted dress, photographed by Parkinson at Chisnall Hall Colliery, near Wigan, 1960. 14, the new bikini: a tiny pink ciré bra over pink shorts, 1969. 15, Emmanuelle Khanh's feminine shapes and curvy, little suits were copied everywhere. Here, white rayon piqué suit edged with red, and white piqué petal bonnet, 1964



Saint Laurent's black and white geometric shifts spawned a generation of monochrome fashion: 16, bold print halter, photographed by Helmut Newton, 1965. 17, "...all I can bear to wear in the evening is my crepe jumpsuit": Foale & Tuffin's all-in-one halter, summer-flower colours on white, 1965. 18, couture kaftan: Madame Grès's brocade poncho and jersey pants, 1964

1960-1969



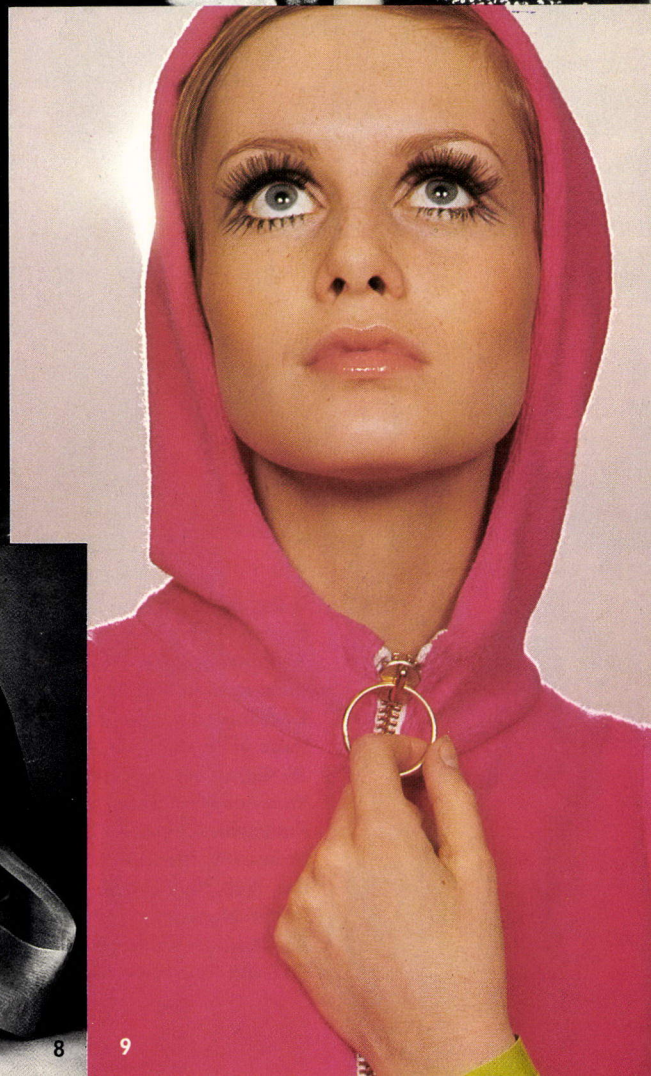
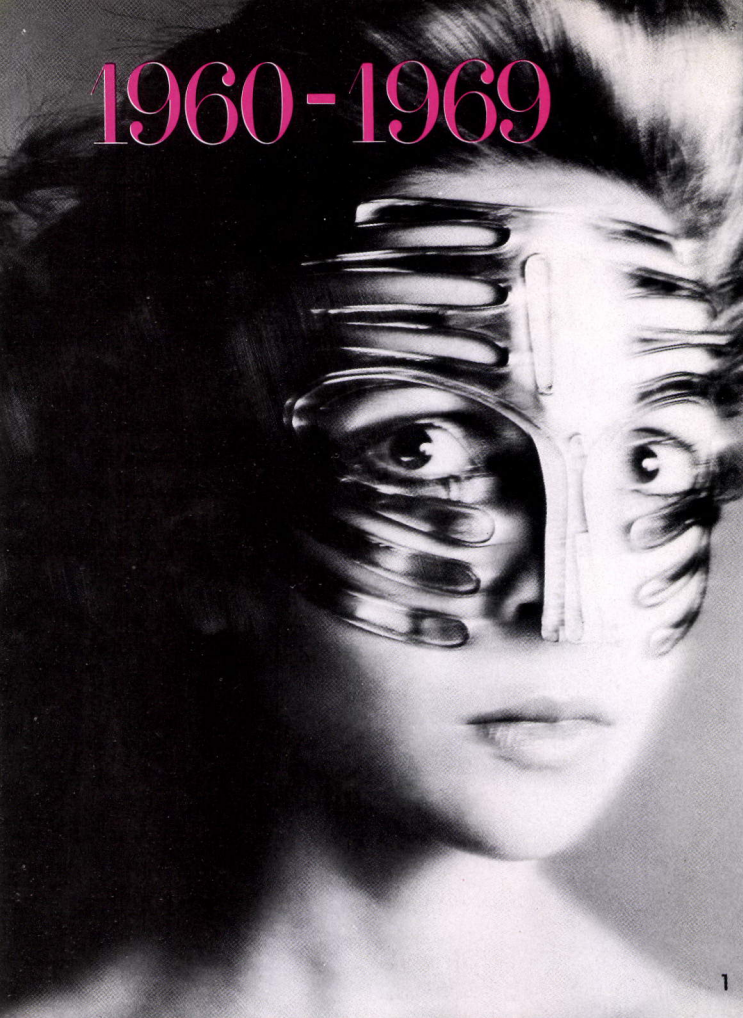
glasses, rectangular glasses with mirror checked lens and white-framed windshield glasses, 1967. 4, looking at her world through rose-coloured spectacles: Jean Shrimpton in John Bates's crepe slip with swinging silk tassels, 1968. 5, Mary Quant designed her new make-up around the needs of twenty-two top models, 1966. 6, the crochet "skimp top" with a scooped and scalloped neckline, daisy jewellery and outsize sunglasses, 1965. Romantic, ethnic clothes were a reaction to the plastic futurism of the mid-Sixties. 7, "on gusts of balalaika music from the Balkans, from hurdy-gurdy gypsy camps in Varna and the Ukraine": the jetset peasant in a Yugoslavian lace and linen dress embroidered in red silk with flowered hem, 1968. 8, Nina Ricci's Latin American flamenco ruffles under a straw hat and scarf, 1968

1, soft, square-toed kid shoes with triple tongues, silver buckles and new slanting heels, 1968. 2, in 1967 the mini shrank so much it became shorts. Here, Twiggy in tailored shantung silk shorts with a monogrammed, open-neck shirt. 3, shades of the future: gilt-edged pyramid glasses, spotted lens



9, Richard Burton and Elizabeth Taylor at Saint-Jean-Cap-Ferrat: "I am just a broad, but Richard is a great actor," 1967. 10, Princess Anne, 1969. 11, Mrs David Bruce, wife of the US ambassador, 1961. 12, Edna O'Brien, 1968. 13, Grace Coddington marries Michael Chow, 1969. 14, Lord Harlech with three of his children: Alice, Francis and Victoria, 1969. 15, Geraldine and Sarah Harmsworth, daughters of the Hon Vere and Mrs "Bubbles" Harmsworth, 1969. 16, Princess Lee Radziwill, Jacqueline Kennedy's sister, 1960. 17, Dennis and John Myers with Maudie James and friend in Christopher Gibbs's flat, 1968. 18, Marguerite Littman, *Vogue* contributor, 1968. 19, Lord Snowdon with Carl Toms, Robert Hancock and John Pound, preparing for the Investiture of the Prince of Wales, 1969. 20, Charlotte Rampling "looking like a Lichtenstein", 1968. 21, Brian Jones with the Hon Tara Browne, 1966. 22, Joan Sutherland, 1962. 23, Noël Coward, Lady Diana Cooper and Cecil Beaton, 1969

1960-1969

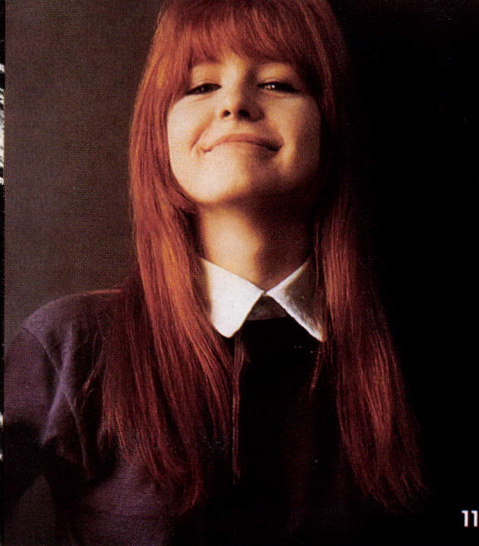


1, Penelope Tree as Ungaro's space angel, her face behind a silver mask, 1968. 2, New York socialite Baby Jane Holzer had "the biggest head of hair this side of the jungle", 1964. 3, Marsha Hunt's Afro in the musical *Hair* triggered a wave of lookalikes, 1969. 4, Jeanne Moreau, melancholic and beautiful French actress, 1962. 5, Lady Jane Eliot transformed into "a modern Cleopatra", 1966. 6, Veruschka, German countess and supermodel with her face painted by Antonio, 1966. 7, Sandie Shaw: "inscrutable, white faced, sad, likes singing barefoot, getting away from 'smoke, machines, people'", 1965. 8, Mia Farrow had one of the shortest hair cuts of the Sixties, 1966. 9, Twiggy, the "face of the Sixties", was more visible in Seventies *Vogue*



10, classic Sixties girl Julie Christie "likes to look as natural as possible with a slight suntan all year", 1967

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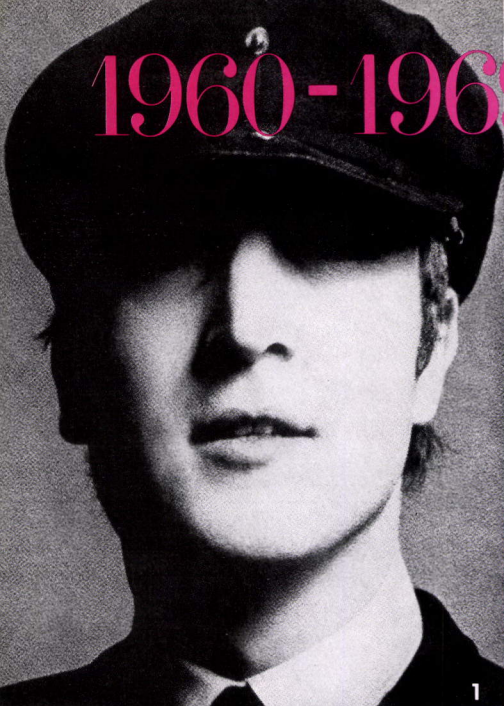
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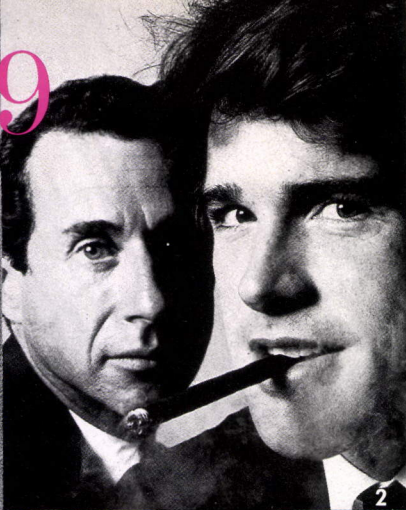
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11, Jane Asher: "her hair is the stunning feature – very straight, very long, very red. She wears it just as it grows," 1964. 12, Barbara Hulanicki, the cool blonde behind Biba, 1964. 13, Marianne Faithfull: "I have this great big purity image. I don't mind, I'm only seventeen and I did go to a convent," 1965. 14, Catherine Deneuve: "a cool independence and will have singled her out from a bourgeois background to the amoral medium of the modern cinema," 1969. 15, Barbra Streisand "is an actress as well as a look, a voice, and almost a legend", 1966. 16, actress Jane Birkin, wide-eyed in suede petals, 1969

1960-1969



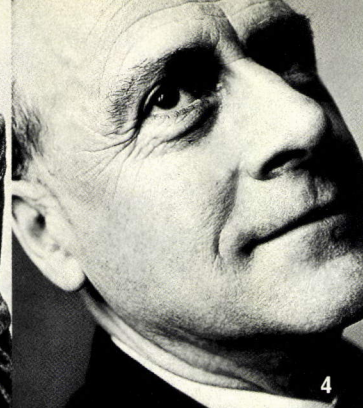
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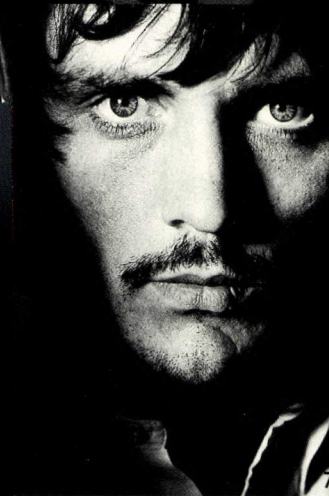
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13

1, John Lennon "the rhythm guitar Beatle... the oldest and the brightest," 1964. 2, "violence à la mode": Arthur Penn directed and Warren Beatty produced and starred in the "unprecedented success" *Bonnie and Clyde*: "People have fainted in their hundreds and broken all attendance records," 1967. 3, art dealer John Kasmin was renowned for "His tenacity, his discrimination and his ability to pick a winner out of a crop of unknowns... he was one of the first to recognise Hockney's potential," 1964. 4, Marshall McLuhan, media philosopher, 1966. 5, Andrew Oldham, manager of Marianne Faithfull and joint manager of the Rolling Stones: "Pop music is taking the place of religion and parents had better start realising it," 1965. 6, Mick Jagger as fashion prop by Bailey, 1965. 7, Terence Stamp: "He hangs an audience out on a sentence, pegs them with a gesture, blows them about in his breathless switches of mood and accent," 1966. 8, Californian dream: Jim Morrison of the Doors. 9, Peter Blake, "whose concern with popular culture is no affectation", 1965. 10, "Gallic beau-laid: Jean-Paul Belmondo," 1961. 11, James Bond's alter ego, Ian Fleming, in 1963. 12, Edward Lucie-Smith chose The Impact-Makers in British painting: from left, David Hockney; Ian Stephenson; John Howlin and Howard Hodgkin, 1963. 13, "zany individuals" Jonathan Miller, Peter Cook, Dudley Moore and Alan Bennett on their way to the Edinburgh Festival with *Beyond the Fringe*, 1960



14



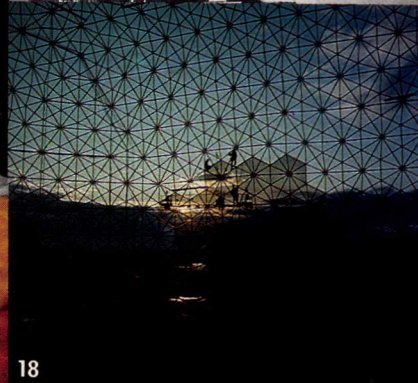
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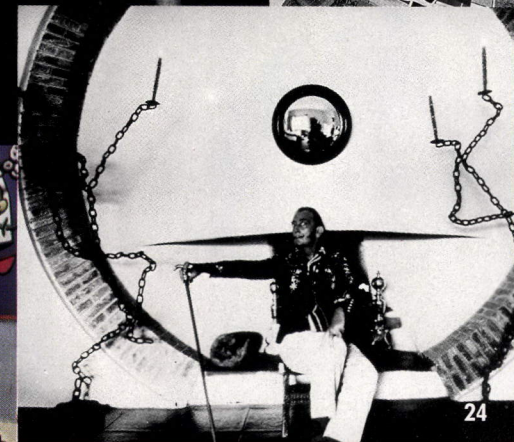
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26

14, Tom Wolfe: "the new Wild Man of American literature", 1966. 15, Patti Boyd, Mrs George Harrison, at home, "making a bamboo curtain to be painted all colours of the spectrum", and 16, "the sitting-room. 'It's not like this any more because we change the furniture about almost every week,'" 1968. 17, Frank Lloyd Wright's "defective masterpiece", the Guggenheim Museum, housing the art collection of the late Solomon

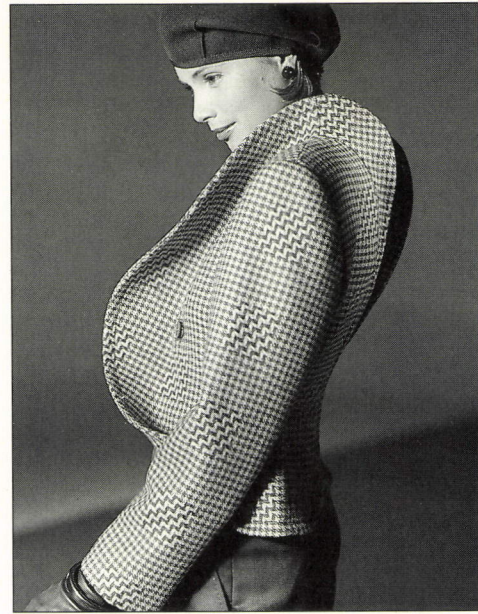
Guggenheim, 1960. 18, the US pavilion at Expo '67, a vast, semi-transparent, geodesic bubble. 19, artist Bridget Riley "tries to express the relationship between repose and disturbance, limiting herself to black and white and keeping herself detached", 1964. 20, the President's Palace and private chapel in Brasilia, designed by Oscar Niemeyer, 1960. 21, architects Peter and Alison Smithson, "photographed against part of their highly praised *Economist* complex in St James's", 1969. 22, Eduardo Paolozzi: "For me the day of the artist struggling with his bare hands is finished", 1967. 23, "The Adventure of Building: still unfinished, Australia's fantastic new opera house at Sydney Harbour is shaped in shell forms, rather like a vast orange cut in half and then in quarters", 1967. 24, Salvador Dali, 1969. 25, retrospective look at Fernand Léger, by Alexander Liberman, 1960. 26, Madame Vionnet's salon, designed by Jean Michel Frank: "a perfect example of the modern style, as elegant today as it was chic in 1928", 1967



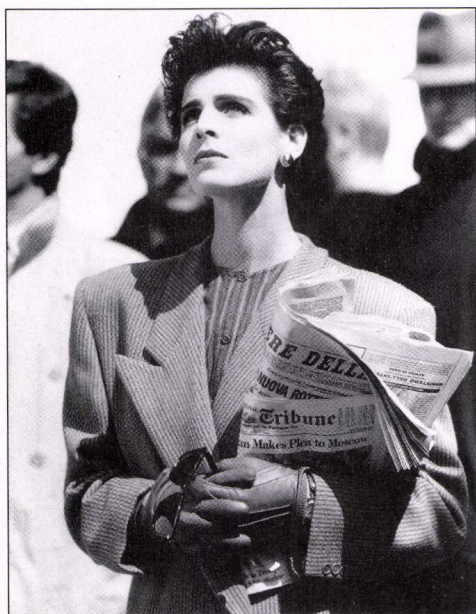
fall winter 1978/79



spring summer 1979



fall winter 1983/84



fall winter 1984/85



spring summer 1985



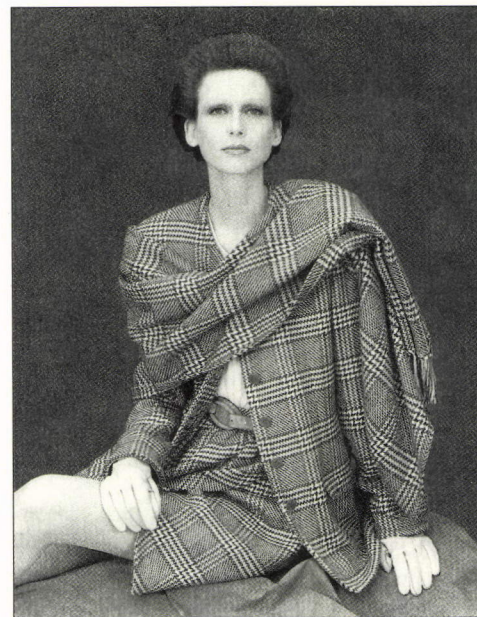
spring summer 1988



fall winter 1988/89



spring summer 1989



fall winter 1989/90

GIORGIO ARMANI

178, Sloane Street, London



1970-1979



BORN IN THE 70s... AND ONWARDS INTO THE 90s...

Streetwise London shoppers head north from Bond Street station and disappear up a narrow alley off Oxford Street. A signpost points the way to London's most exclusive shopping experience:

ST CHRISTOPHER'S PLACE

Tucked away in pretty cobbled streets of old-world buildings are some of the newest and most directional names in fashion today. They include Mulberry, Whistles, Nicole Farhi and Jigsaw plus Jane and Dada, The Changing Room, Laurence Tang, Body Contact and Europe, which have clothes covering all nuances of style, while Graduate and T. Burrows offer the best in casual menswear. For hair and beauty products are J. F. Lazartigue, Yves Rocher and Toni & Guy Academy. The lively mix of speciality shops and restaurants reflects the diversity and eclecticism of contemporary style and taste: gourmands are offered a choice from Japanese delicacies at Foku and Masako, to traditional Thai, French and Italian. A new Parisian-style brasserie will be opening on Barrett Street this summer.

Lucille Lewin, owner of WHISTLES, was an early exponent of independence from selfconscious designer-label branding, and feels a special affection for the street. The recently expanded Whistles flagship store in St Christopher's Place best exemplifies the look that Lucille wants to achieve: light and a sense of freedom are captured in the relaxed elegance of her designs.

The Belgian design team, Anne Kegels and Martine Hillen of ANVERS, chose this location for their first shop in England because "it is a little bit out of the way, which is how we like it." British design award winner NICOLE FARHI discovered St Christopher's Place when, as a fashion student, she shopped there. Now firmly established as one of the most influential designers in London, she is

“It has an exciting buzz that you don't find anywhere else in London...”

Lucille Lewin

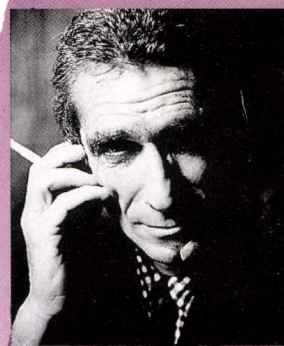
1, Robert Clergerie puts his best foot forward at 67 Wigmore St. 2, Paddy Campbell's emporium of classic style is at 8 Gee's Court. 3, Myrène de Prémonville's fabulous new shop can be found at 28 St Christopher's Place

4, Lucille Lewin recently re-opened the largest branch of her legendary Whistles at 12/14a St Christopher's Place

5, Nick Rayne's designs for budding trendsetters can be found at Buckle My Shoe, 19 St Christopher's Place. 6, Carole Denford has capital ideas at The Hat Shop, 18 St Christopher's Place

7, Anne Kegels has got dressing down to 6 T at Anvers, 29 St Christopher's Place

8, pavement cafes and colourful awnings give James Street a continental feel. 9, bags of British style from Roger Saul, Mulberry, 11/12 Gee's Court. 10, so far, so very good: Nicole Farhi, 25/26a St Christopher's Place. 11, Barrett Street, the lively junction at the heart of St Christopher's Place. 12, leading society florist Jane Packer, 56 James Street



“It’s a cute street. I like the fact that it’s only open to pedestrians and I love the Japanese restaurant close by...”

Myrène de Premonville

GEES COURT
LEADING TO
ST. CHRISTOPHER'S PL.



VOGUE PROMOTION



delighted to have fulfilled her early ambition. Imaginative colours and beautifully soft, textured fabrics are combined with seemingly effortless flair to create a look that is feminine and dateless. The timeless quality of PADDY CAMPBELL's designs is recognisable in sharp linen suits and the indispensable little black dress. One of the first designers to recognize the potential of St Christopher's Place, she fell in love with an abandoned tea warehouse in Gee's Court: "I had to have this building. We had to completely rebuild it, but the hard work was worthwhile. It's a lovely place to work."

Roger Saul, managing director of MULBERRY, agrees. "This is the flagship store for over thirty stores worldwide. It has a vital role to play in projecting a strong identity for Mulberry." Cleverly combining classic country style with up-to-the-minute contemporary fashion, Roger Saul has invented a look that is distinctively British and yet completely cosmopolitan. Mulberry will soon be adding quality home furnishings to its catalogue of fine design. ROBERT CLERGERIE is a footwear designer *par excellence*. His love affair with shoes flourished under the tutelage of Charles Jourdan in the early seventies. Since branching out on his own, his distinctive style has produced a collection of ineffable chic which is light-hearted but never gimmicky. Clergerie has only one shop in the UK, which is the showcase for his designs in this country. MYRENE DE PREMONVILLE, the Parisian designer known for her sometimes quirky, always intelligent, clothes, is the latest newcomer to the block. Her designs are expertly cut and are dictated by the gaps she finds in her own wardrobe. Myrène is hoping more of her continental confrères will join her in St Christopher's Place.

Carole Denford, owner of THE HAT SHOP, sought out a fashionable milieu for her gorgeous assortment of hats from milliners such as Stephen Jones, Sandra Phillipps and Frederick Fox. Snappy designs attract customers every bit as diverse as the hats themselves including the likes of Pavarotti, Kylie Minogue and Koo Stark. Famous customers also flock to BUCKLE MY SHOE, where Nick Rayne has practised his

expertise on a hitherto neglected area of footwear - shoes for children. Filled with teeny, immaculate shoes for diminutive feet, the shop was recently described as "the best children's shoe shop in Europe". Society florist JANE

PACKER's love and enthusiasm for flowers is instantly apparent on entering her shop: fragrant, colourful blooms and shrubs burst out of every imaginable container to create a scene of delightful but ordered anarchy. St Christopher's Place has proved to be an ideal launch pad for her individual style. "It has really come into its own, nurturing home grown designers and bringing in outside talent of a very high calibre," she says.

• An invitation to Vogue readers

Vogue readers are exclusively invited to shop in style in St Christopher's Place on June 19 between 7pm and 9pm. Enjoy a glass of Charles Heidsieck champagne and celebrate summer style with hot fashion tips from Vogue and a sneak preview of the new autumn collections. Invitations are £5.00 and are redeemable for this evening on purchases over £50 in all participating boutiques. Contact Marie Louise Pumfrey (tel: 071-706 4547).

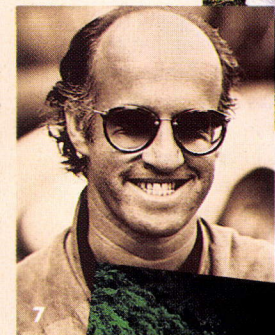
“It was my favourite street and I wanted my first shop to be here...”

Nicole Farhi

ROUND AND ROUND WITH MULBERRY



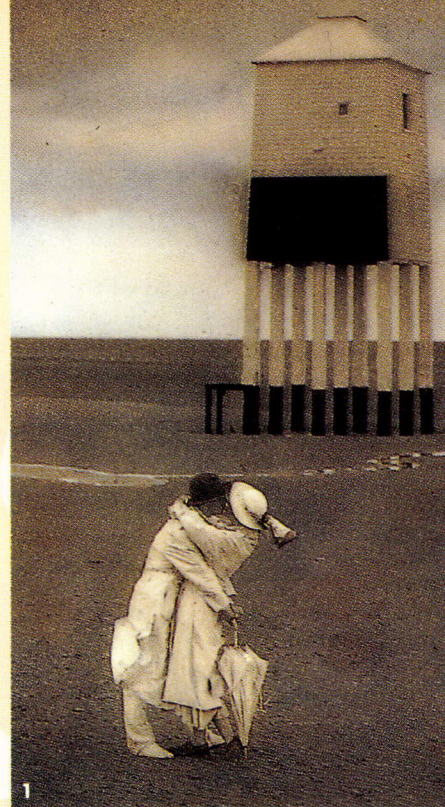
6, the handmade Mulberry picnic hamper. 7, Roger Saul, designer and founder of Mulberry. 8, a Mulberry summer. 9, a selection of covetable Mulberry luggage



In the year *Vogue* celebrates its 75th anniversary, Mulberry is celebrating twenty years of success. In spite of being associated with the design and manufacture of some of the Nineties most covetable leather goods and classic clothes, Mulberry's beginnings were hardly auspicious. In the early Seventies, Mulberry's designer and founder, Roger Saul, started making leather chokers and belts on the kitchen table of his flat and selling them to boutiques around London. As business picked up he moved to an old forge in a back garden near Bath, employing the skills of local craftsmen and using his father's extensive knowledge of leather to choose skins and hides. The idea was to produce a collection of beautifully made contemporary accessories that combined Roger Saul's original, slightly eccentric style with the best English leather and saddlery traditions. The result was Mulberry's now famous 1975 Hunting, Shooting, Fishing collection: belts, bags, shoes and luggage that could be worn with anything from country tweeds to the latest fashions and started the look that is still at the heart of Mulberry's ready-to-wear collection today. Twenty years on, Mulberry's achievements are impressive: accessory collections that constantly set new standards for design and finish, numerous export awards including the prestigious Queen's Award of Export, classic English clothing and toiletry collections, shops in the fashion capitals of Europe, the Far East and Canada, the move in 1989 to a huge new factory in Chilcompton and, this year, the launch of a new country-house collection: Mulberry at Home. But perhaps Mulberry's greatest achievement is the fact that due to the company's uncompromising devotion to quality and craftsmanship, there are Mulberry leather goods and clothes all over the world that have transcended their roles as fashion accessories and become well-loved old friends.



3, the Mulberry hero! 4, a selection of the men's grooming requisites. 5, autumn collection 1989



1, summer collection, 1989. 2, the essential Mulberry planner which is now available with its own software system



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YEARS IN VOGUE 1970-1991

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GIANNI
VERSACE

75
years

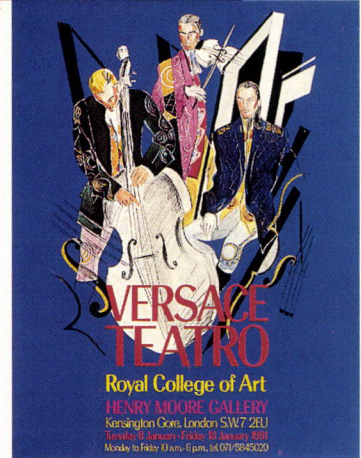
Thank you, **Liz** and **all** of British Vogue for being
such an **inspirational** leader in Fashion and such a
great supporter of **modernity**, energy and elegance.
We think you are all terrific.

Love to everybody for at least another **750** years!

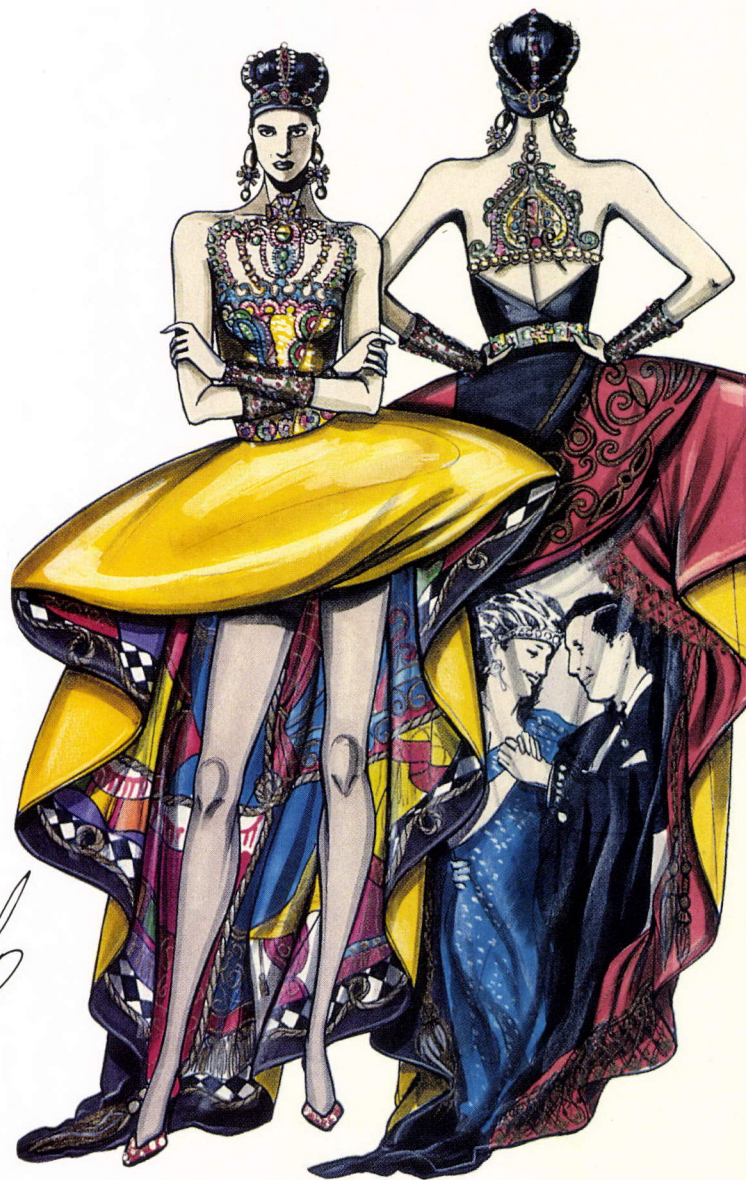
Gianni

Douste
allegre!

L. de
Paul Angelo
Emmanuel
Kramer



Patrick Demarchelier



VOGUE 1970-1979

The Seventies were the hungover Monday, the day of reckoning after the long weekend (that was the Sixties, that was). Militant trade unions demanded more money; racial minorities, women, homosexuals demanded more rights; ecologists, assessing the damage of a devil-may-care approach to world resources, pressed the panic button. *Vogue* treated Future Shock as a reality through the whole troubled decade, soliciting the views of Samuel Beckett, Peter Medawar, Karl Popper, Arthur Koestler, Joan Baez, Kurt Vonnegut, Arthur Schlesinger, Germaine Greer, Anthony Burgess and Groucho Marx.

"Decimalisation", ostensibly to prepare us for entry into the Common Market, didn't disguise a terrifying period of inflation – the pound of 1970 was worth 35p in 1979. The miners' strike meant "three-day weeks" as industry and business shut down to conserve fuel, and households lived by candlelight. Prices rose week by week, causing panic-buying and hoarding. Excitable people likened the crisis to Berlin in the Thirties.

Terrorism became an international freemasonry as the Baader-Meinhof and the PLO cooperated in arms and intelligence with the IRA, whose murderous bombing campaigns were bloody and unnervingly random. Every prosperous businessman feared hijacking or kidnapping.

It is no surprise that self-sufficiency – a solar-powered small-holding of one's own – was the popular daydream. Although *Vogue* carried plenty on recycling, wildlife preservation and ecology, readers with pinched household budgets had more than a general interest in conservation. Arabella Boxer gave recipes for beans and "wholefoods"; lentils became synonymous with virtue; scrubbed-pine kitchens from Habitat



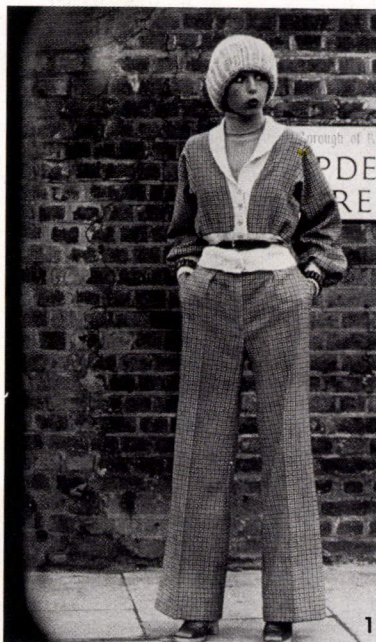
1, dogstooth check suit, by Bus Stop, 1973. 2, plaid coat with white belt, by Alannah Tandy, 1970. 3, Mick Milligan's enamel-winged fairy on a chain of stars, 1972

glittered with Kilner jars; there was an epidemic of brown rice, patchwork and tatting; alternative-technology "how-to" books sold in their millions. *Vogue* showed Jean Shrimpton in her Welsh hideaway: "She's a girl with-

out frills, looking for her own answers."

Everybody was looking for answers: in the I Ching, handwriting analysis, biofeedback; in ashrams – all repeatedly discussed in *Vogue*. They escaped into drugs (*Vogue* published a pharmacopoeia of tranquillisers and copious advice on depression), into "open marriage",

bisexuality, divorce. (The obsession with relationships characteristic of the "Me Decade" was fuelled by a fashion for candour – attention-seekers were prepared to tell all, celebrities were expected to. The spouses of Jilly Cooper, Kingsley Amis *et al* answered *Vogue's* question: What are They Like To Live With?) In the Seventies, the media decade,

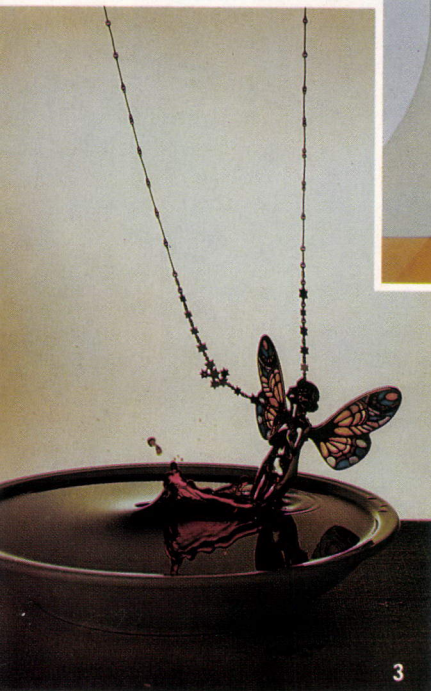


celebrity was on a par with royalty: the social pages of *Vogue* show Elizabeth Taylor, Richard Burton, Roy Strong, Rudolph Nureyev and Peter Sellers – pictured with The Queen and the Queen Mother, who previously would have been shown surrounded by courtiers. Lord Lichfield's fashionable "Afro" hairdo inspired Adel Rootstein to use him as the model for one of her shop-window dummies. For really glamorous social features, *Vogue* offered events like Truman Capote's ball of the century in New York, or the perfectionist entertainments of Marie-Hélène de Rothschild in Paris. Princess Margaret with the Tennants in Mustique seemed modest in comparison.

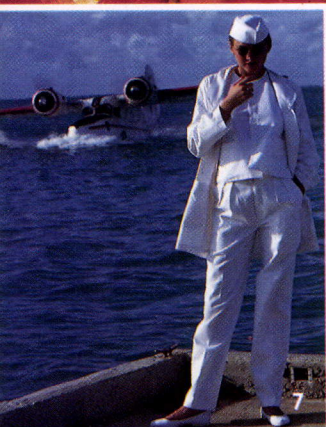
The traumas of the age were naturally reflected in fashion. Skirts went mini-midi-maxi with shock. The appetite

for escape, fed by films, saw every period plundered with dizzying rapidity: bodged Art Deco effects were universal; the Forties were briefly celebrated by upswept hair; the Fifties had a short look-in, courtesy of *Grease*. But there were the thousands of Lizzie Siddals – their fashionably vacant pallor achieved by Biba's livid foundations and nearly-black lipstick; corrugated hair uniformly hennaed, they wafted about catatonically in mud-coloured wisps, preferably from antique-clothes shops. Less "sensitive" types whistled in the dark with shrill optimism in paint-box primaries – electric blue, sunshine yellow, bright red – wore babyish clogs and overalls and covered themselves with cheery badges (rainbows and butterflies were particularly popular motifs). The "Annie Halls" were equally reluctant to grow up, and were proud to seem confused about everything – especially gender. Hairdressers had a wonderful time – developing into a powerful social subculture themselves. Hair, in general, was considering what to do: for a time women's eyebrows disappeared during the Thirties retro and Pre-Raphaelite phases; men sprouted moustaches or sideboards, turning into peacocks or navvies. This "multiple aesthetic" made for a visual smorgasbord: in *Vogue* a fashion spread of Sarah Moon's grainy, romantic, soft-focus shots might be followed by Helmut Newton's glossy decadence starring Iman and Marie Helvin, as if from another planet.

As the decade wore on, everybody was marching to a different drummer in ever-increasing zig-zags. As everybody divided into tribes, their clothes advertising membership, journalists stumbled over each other in the scrum to identify and classify emerging groups. *Vogue's* Alexander Walker noticed people had changed from asking "Who Am I?" to "Where Do I Fit In?", concluding that their T-shirt might offer some suggestion *pro tem*. Debate about the social significance of style reached its climax when punk arrived: a medium with a very unsubtle message, it has endured (and was naturally co-opted into fashion). But there were two other potentially overshadowing groups in the Seventies who definitely knew who they were: the Arabs, super-rich from the energy crisis, their style requirements enriching couturiers, architects, and interior designers and estate agents in London; and the Japanese, newly emerging as a powerful economic force. ■



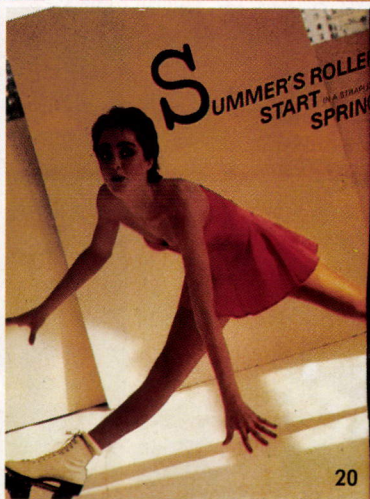
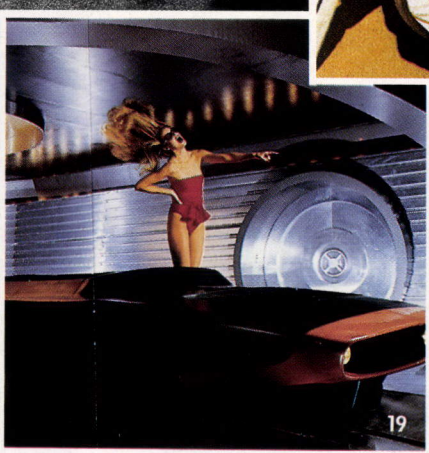
1970-1979



Women in the Seventies dipped into a huge dressing-up box of looks. . . 1, Marie Helvin in an "extremely compromising" pleated mini, plunging shell-pink shawl and blonde Cleopatra wig, 1976. 2, in Zandra Rhodes's breast-baring turquoise satin, 1976. 3, sporty, high-cut Lycra swimsuits made the most of athletic figures, 1979. *Vogue* in China: 4, at the locomotive factory, Datong, in charcoal brocade trousers, by Genny, and wool zippered blouson; 5, in Peking's Tian'anmen Square, in Chloe's heavy-rib white wool sweater-dress and coat, 1979. 6, less swimsuit, more long, brown legs: Shuji Tojo's loop of pleated jersey, 1976. 7, Kenzo's unmistakable summer cottons, 1978. 8, Thea Porter's silk chiffon nomad at Göreme, Turkey, 1971. 9, Courrèges's frog suit: black vinyl jacket and shorts, goggles, and buttoned flipper boots, 1970. 10, hitch-hiking in denim shorts, striped cotton blouse and spotty kipper tie, 1973. 11, faces were painted like gypsy caravans. Here, colour fronds and tendrils on Ingrid Boulting mirror the roses of Saint Laurent's scarf, 1970. 12, dandy tweed trouser suits, 1971. 13, Saint Laurent's poster-paint-bright fox fur and lambskin jackets, 1971



electric legs



14, model Iman Abdulmajid, "an impala of elegance", 1979. 15, Saint Laurent's *enfant du paradis*. 16, actress Dominique Sanda in black jersey Saint Laurent, 1974. 17, all-American shirt, trousers and cap, L.A. 1971. 18, country-girl gingham smock, from Rosie Nice, Seychelles, 1971. 19, Issey Miyake's scarlet bandeau swimsuit, 1977. 20, Norma Kamali's roller-disco stretch spandex dress, 1979. 21, Britt Ekland in a Miss Belville print patchwork maxi-dress, 1970. 22, shaggy hippy boots and woolly clogs, 1971. 23, sunbright tracksuit, from Yellow Colour Promotions, Portugal 1978. 24, Saint Laurent's matador, 1979. 25, two-tone leather and suede lace-ups with chunky crepe heel, by A&F, 1971. 26, midnight garden-party dressing, by Adrian Cartmell, 1979

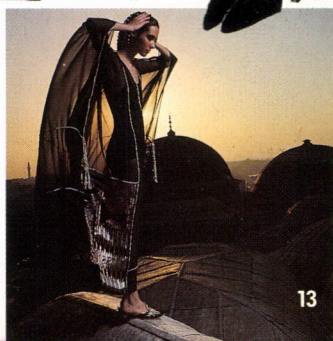
wildflowers!



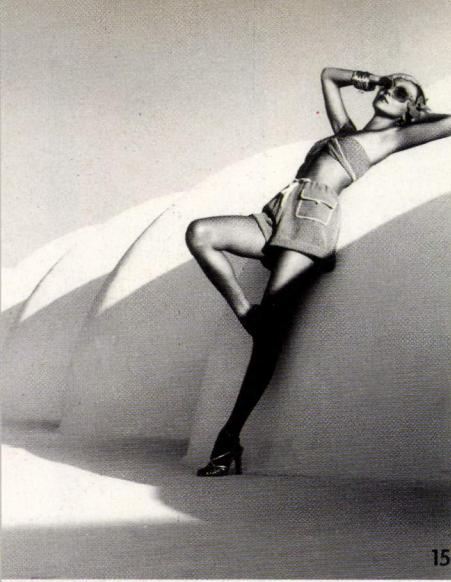
PABLO AND DELIA



Fashion as fantasy. . . 1, porcelain-faced Petrouchka, painted by make-up artist Serge Lutens – Seventies eyebrows were plucked to the finest lines and lips heavily glossed, 1970. 2, Pierrette in tutu skirt from Freed, leotard and tights from The Dance Centre, 1975. 3, clothes for New Druids: sheepskin coat with monastic hood, by Boutique Furs, and Aran hooded dress and socks, from Ireland House, 1970. 4, Leonard's halo of short, blonde hair; colour by Daniel at Leonard, 1972. 5, galactic leather great-coat and Biggles hat by master of overstatement, Thierry Mugler; star brooch from Chloe, 1978. In 1970 clothes became pure decoration: 6, Bellville Sassoon's hand-painted wool crepe coat, and boots. 7, Cacharel's country girls in soft jersey, 1970. 8, Argentinian designers Pablo and Delia's drawing of Grace Coddington in their batwing-sleeved silk jersey evening dress, 1972. 9, Saint Laurent's disco satins: mini-slip with ruffled chiffon cloak and bright, fake jewels, 1978. 10, Mary McFadden's pleat dress in coffee silk, 1979. 11, gleaming black ciré dinner suit and rubber rain-kimono, both by Saint Laurent, 1975. 12, the new tank-top in Deco-inspired cashmere, from Ballantyne, 1972. 13, *Vogue* in Turkey: sheer georgette piped and hemmed in silver, by Thea Porter, 1971. 14, Frank Usher's simple tube of black crepe, 1975



1970-1979



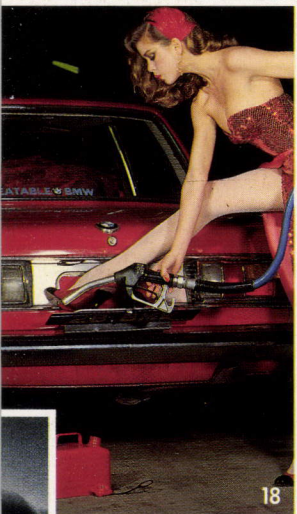
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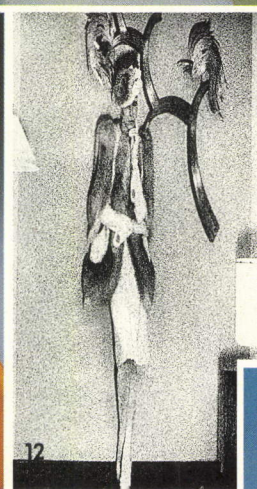
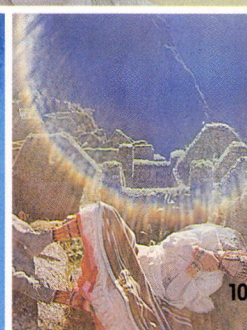
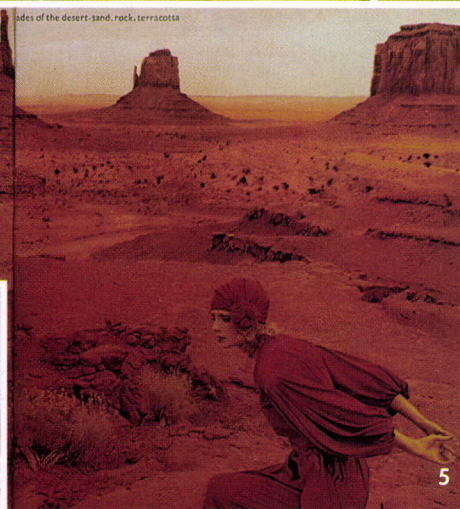
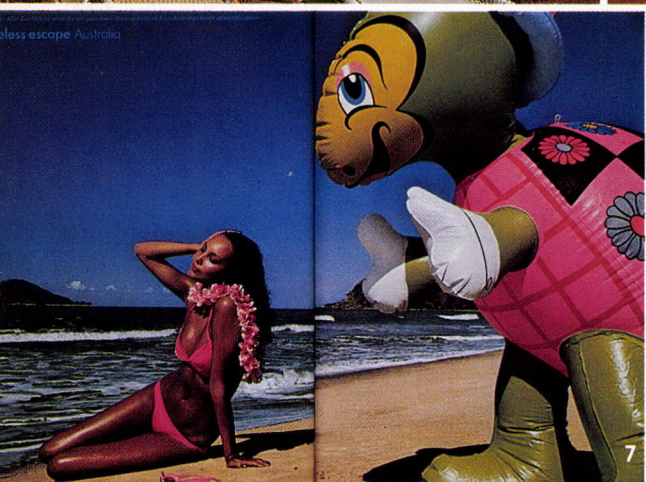
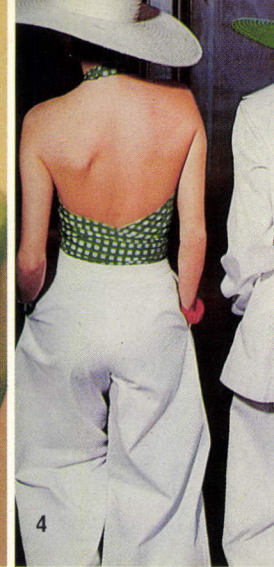
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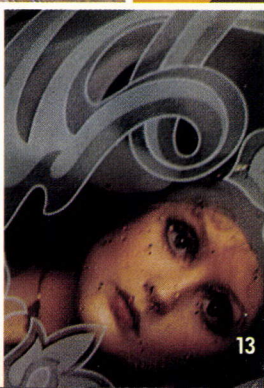
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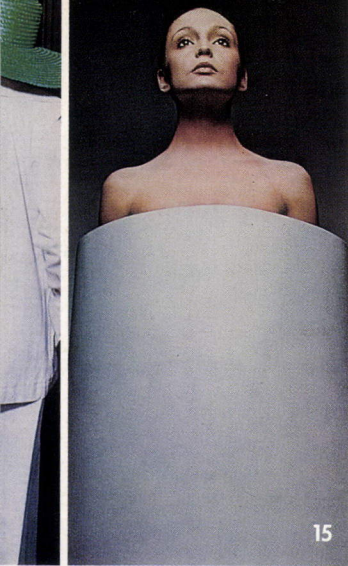
dress and matching jacket from Antiquarius, 1974. 18, Driving Everyone Wild: strawberry sequin and satin tulip dress by Bruce Oldfield, 1979. 19, Pablo and Delia's beauty in fur tails: suede tabards painted with spots and flowers and hemmed with raccoon tails, 1971. 20, Sonia Rykiel's long wool stretch of pink and cream stripes, 1976. 21, Butler & Wilson's black and white Deco bangles; chequerboard nails by Revlon, 1973. 22, cap-sleeved candy-stripe cotton jersey swimsuit by Jap, and the biggest shocking-pink sunhat, 1977. Hair was often rainbow coloured – emerald, electric blue, fuchsia, cinnamon – and decorated with ribbons, butterflies, flowers and feathers. Here, 23, deep-plum hair by Daniel at Leonard caught up in Pablo and Delia's painted hair slide, 1971. 24, Charles Jourdan's lethal-looking bow-tie shoes with a four-inch stainless-steel heel, 1977. 25, "It puts all the fun back into clothes, all the glow back into your looks, and it goes with red lips, rosy cheeks, blue eyes. . .": 1972 colour-clash canvas jacket and tam-o'-shanter, by Emca

1970-1979



Patchwork and appliqué was a vital ingredient of the early Seventies look: 1, detail of a Nigel Lofthouse handbag, 1970. 2, retro swimwear: long-line swimsuit and Lycra racing cap, 1979. 3, Bellville Sassoon's daisy lawn chiffon blowing on to Estée Lauder's bright make-up. Daisy brooch of diamonds and peridot on one ear, 1973. 4, Saint Laurent's Forties-style beach look: *left*, loose white trousers and tight wrap halter of green and white taffeta checks, cream straw hat; *right*, long, loose cotton jacket and trousers, pistachio straw hat, 1972. 5, silk crepe de Chine, sashed and flowing into big sleeves, head parcelled in a fine scarf, by Jean Muir, photographed in Monument Valley, Utah, 1971. 6, *Vogue* was full of natural diets and beauty routines. Here, Revlon's Moon Drops Stimulating Mint Masque revives tired skin while cucumber soothes strained eyes, 1972. 7, getting a *deep tan* on Cairns beach, Australia, in the tiniest pink jersey bikini, by Jersea, 1975. 8, "The new face is a delicate façade, porcelain pale, and on top of that it is coloured delicately, one colour misting away at the edges into another," 1970. 9, model Sue Baloo, china-doll pretty in Revlon's new blue make-up, 1972. 10, at Macchu-Picchu, Peru, Gina Fratini's alpaca smock-blouse and striped alpaca skirt, Peruvian knitted hat and halo, 1971. 11, "pure calyx shape of heavenly yellow": the sculptural line of Cardin's coat over a richly embroidered velvet dress, 1973. 12, Bill Gibb's red fox and cream wool jacket over a fitted cream suit, elongated by Bailey, 1973. 13, Biba's romantically pretty summer face: big, dark eyes and rosy brown colouring, 1971. 14, Bill Gibb's tie-dye peasant dresses: peach and gold lace smock with a handpainted butterfly on the yoke, and billowing linen and lace dress, 1970





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15, futurist beauty in Revlon's new personalised skincare, 1970. 16, daisy bikini from Biba, gold stilettos by Manolo Blahnik, body shaped by *Vogue's* Bikini Diet: "Fish is the perfect food for bikini people... you won't feel hungry... because it is satisfying as well as healthy and pure," 1975. 17, illustrator Antonio Lopez draws Sonia Rykiel's striped cotton jersey tie-front bra top and shorts, 1975. 18, in 1971 *Vogue* broke fashion etiquette by asking "Is Bad Taste a Good Thing?": "good" bad-taste satin shorts, satin cherry blouse. Both by Electric Fittings. 19, "Mood: deliciously idle. Space: between the sea and sky on the roof of the Crane Beach Hotel" in Jane Cattlin's silver jersey swimsuit, Barbados, 1973. 20, in 1976, *Vogue* went to Russia for the first time: waving the flag before an Azerbaijan propaganda poster in Jap's brushed-cotton shirt and skirt. 21, in 1975 Norman Parkinson photographed the Paris couture at Versailles. Here, Jerry Hall in Givenchy's silk jersey sheath, laced with gold-embroidered kid



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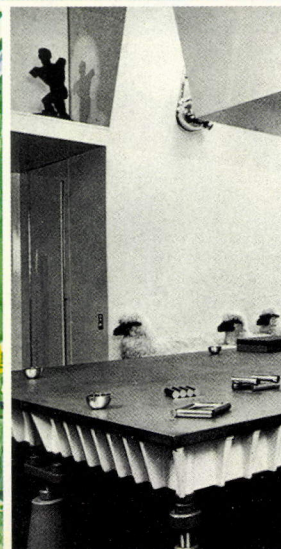
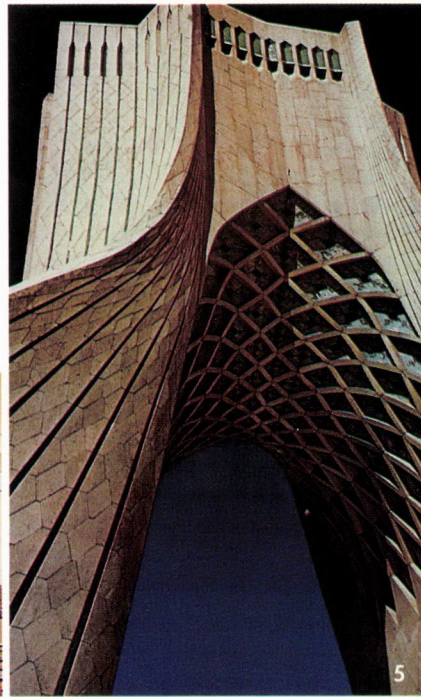
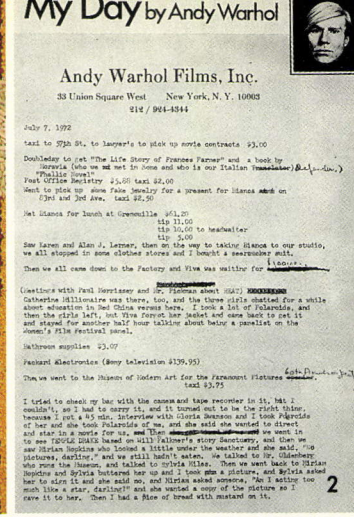
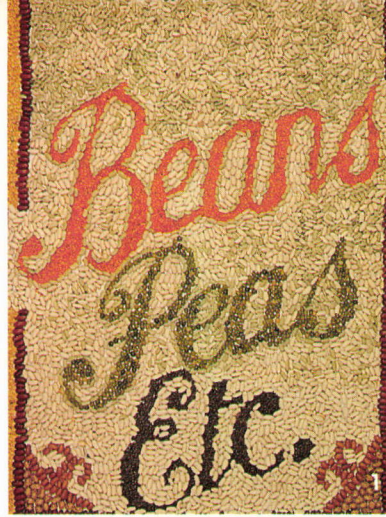


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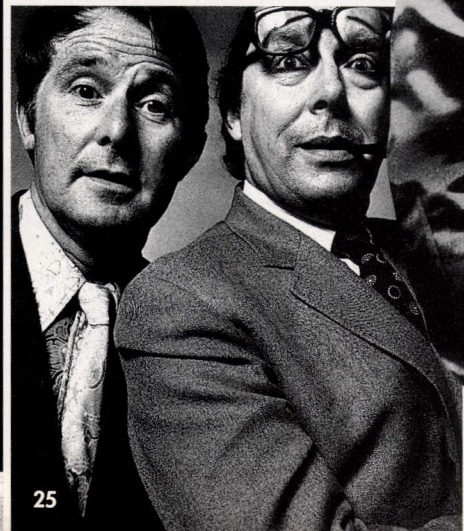
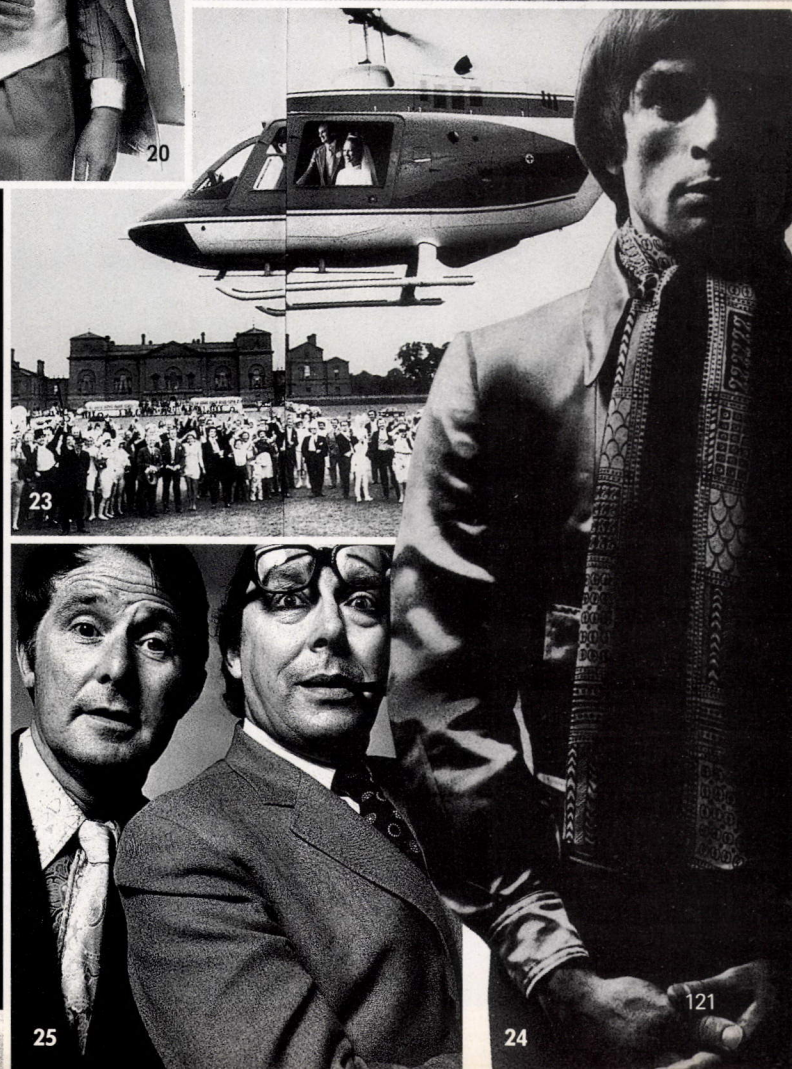
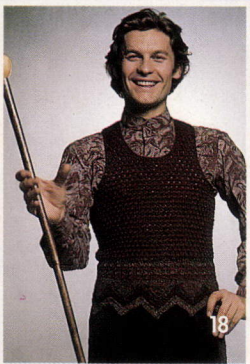


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1 and 21, the enduring partnership between Arabella Boxer's writing and Tessa Traeger's pictures for *Vogue's* food pages began in 1975. Arabella Boxer revived the flagging interest in British cooking with her new approach to healthy and traditional food. 2, *Vogue's* innovative profile, *My Day*, sparked off many imitators. 3, dinner à deux Seventies style. 4, Elisabeth Frink at home, 1977. 5, exotic locations have always been important for *Vogue*: the Shahyad Ayra Mehr monument in Persia, 1975. 6, New York designer/decorator Angelo Donghia finds escape from the harsh realities of a steel and glass world in this romantically beautiful tent. . . "installed in his drawing-room in winter, pitched in the garden in the summer", 1971. 7, Michael Haynes's Perspex furniture, 1972. 8, the interior of Manolo Blahnik's shop in Old Church St, Chelsea, 1979. 9, Cecil Beaton's watercolour of *Tangerine Life*, the interior of Villa Leon l'Africain, Tangier, 1979. 10, designer Gae Aulenti's apartment in Milan, 1970. 11, engagement photograph of Natalia Phillips and Gerald Grosvenor, now the Duke of Westminster, 1978. 12, Sylvester Stallone on *Rocky*: "people is what it's about, not bullets, not fire, not crap, gimmicks, junk like that", 1977. 13, stars from the hit musical *A Chorus Line*, from left: Ron Kurosaki, Ron Young, Jane Summerhays and Tom Reed. 14, life is a *Cabaret*: Liza Minnelli, "all singing, all dancing, all gutsy, zany, irresponsible and vulnerable", 1972. 15, Kenny Everett, "the multi-media maniac", 1979. 16, Elizabeth Taylor with her shih-tzu Mariposa, 1972. 17, Bill Gibb "laughed when Elizabeth Taylor wore one of his dresses back to front on television", 1977. 18, actor Helmut Berger poses in Saint Laurent for *Men in Vogue*, 1971. 19, *The Great Gatsby*: Mia Farrow as Daisy and Robert Redford as Jay Gatsby, 1973. 20, sharp-suited Ian McKellen, 1973. 22, diminutive Russian gymnast Olga Korbut won Western hearts and three gold medals at the 1972 Olympic games. 23, Lady Sarah Coke and Major David Walter leaving Holkham Hall after their wedding, 1970. 24, Rudolph Nureyev, 1972. 25, Morecambe and Wise: "irrevocably native, linked in the language like roast beef and Yorkshire pudding", 1970



1970-1979



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WORKERS FOR FREEDOM

Workers for Freedom, Gordon Fraser and Richard Knott, below. Wool bondage jacket, right, and wrap skirt. Both by Workers for Freedom

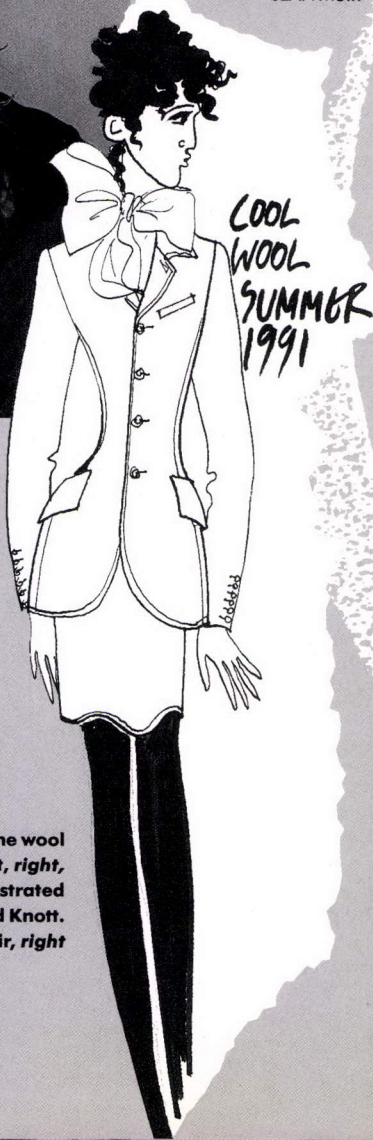


"Just the most wonderful fibre, like working with sculptor's clay - so supple..."

JEAN MUIR



TREVOR LEIGHTON



Masculine wool jacket, right, and skirt, illustrated by Richard Knott. Jean Muir, right

FASHION

Jean Muir, sculptress of fluid fabrics, declares: "Harrods is a national institution. It is the best." Miss Muir, as she is fondly known, has her timeless collection in Harrod's International Designer Room and has been selling to the store for around twenty-five years. She is also a great customer. "It's a very personal feeling - it's my corner shop."

On working in wool, she comments that it is "just the most wonderful fibre, like working with sculptor's clay - so supple." Miss Muir adds, "wool is really part of one's life, one of man's oldest developments, and it will always be the most beautiful material."

Betty Jackson likes having her collection in Harrods "simply because I'm sure that it's the best-known store in the world." Her wonderfully adaptable clothes are in Harrod's Contemporary Collections and she has great faith in the Harrods "team". Betty feels that they understand the need for designer merchandise. "They want to get it right... if they believe in you they are highly committed."

She also requires that the fabrics she works with are modern and versatile - and wool measures up to her high demands: "The beauty of it is that it's not seasonal, it's worn through winter and summer." Whether monochromatic or deep-dyed, Betty Jackson enthuses about wool. She adds characteristically, "Once you wear beautiful fabrics you can't go back to crumby ones!"

The combined talents of Graham Fraser and Richard Knott at Workers for Freedom make for a collection to be reckoned with. Awarded the accolade "Designers of the Year" in 1989,

they have gone from strength to strength, and their inimitable clothes can be found in Harrod's Contemporary Collections. Working with Harrods, they say, is very special because "it gives tremendous long-term support, which in turn helps you concentrate on creativity." Like many top designers they find that wool gives them all the flexibility they need. Graham comments favourably on the soft and crisp qualities of Cool Wool and says that it "enables you to add a delicate warmth to a summer collection."



GEMMA LEVINE

Harrods and Woolmark salute 75 years of Vogue style and look forward to working with la crème de la crème well into the next millenium...

JOINS FORCES

BETTY JACKSON

Betty Jackson, right. Navy wool crepe jacket, left, and shorts with lime stripe. Grey wool trouser suit, below right. All by Betty Jackson.

Pink wool crepe dress, below left, and swing coat. Orange wool crepe jacket, below, over black vest and trousers. All by Jean Muir

KARL GRANT



JEAN MUIR



ILLUSTRATIONS: LUCY DICKINS



MICHAEL WILLIAMS





PHOTOGRAPHER: ANGUS ROSS

AS SEEN IN
BUTLER & WILSON

V O G U E



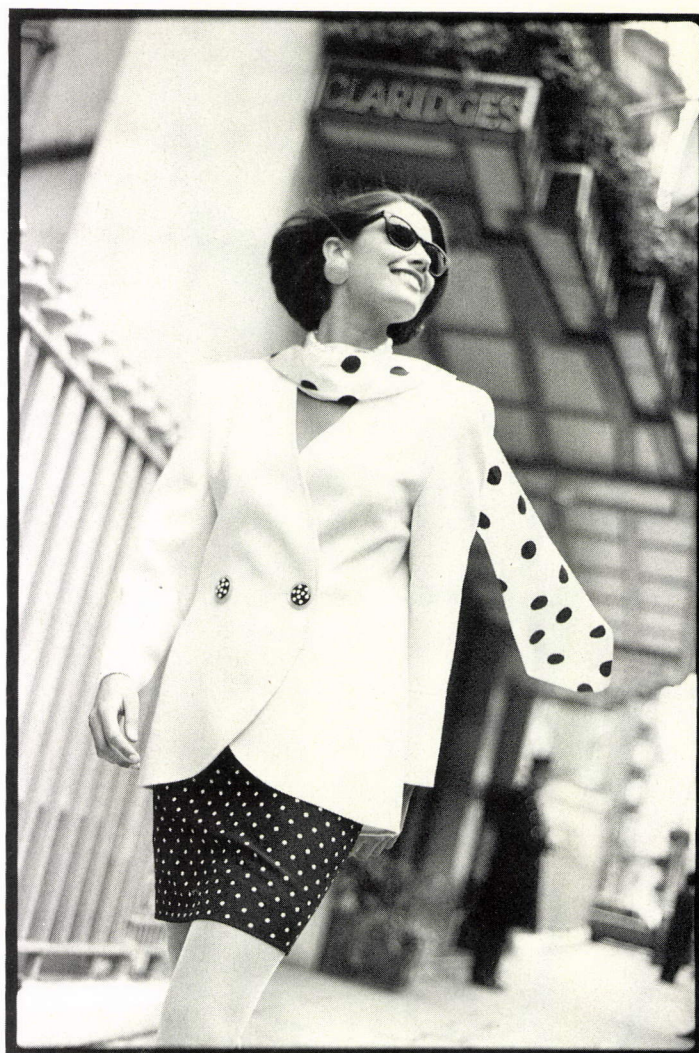


Doubleface, jacket,
right, with wool crepe
skirt, silk blouse and
scarf.

ROLI

Silk dress, right, with
matching earrings
and brooch.

Co-responent shoe,
below, and ballerina
pumps.



"You should wear the clothes; the clothes shouldn't wear you," declares Carole Dorfman, the owner of Roli. She is a woman of strong opinions and impeccable taste – and her devoted clients love her for it. It is Mrs Dorfman who selects the classical, understated outfits that have made Roli famous. Because the clothes are a personal selection, they are consistent; most importantly, they are all exceptionally well cut.

What did it take for this stylish ex-model to break away from her work as an assistant buyer in a retail outlet and set up on her own? A customer overhears the question, and answers: "Energy and enthusiasm. Carole has an instinctive eye for mixing things, and has the confidence to follow a hunch. I've been coming to Roli since it opened fourteen years ago, and I trust Carole completely."

This trust is important. Another, younger customer comes into the shop, which stands conveniently beside Claridges. She chooses an outfit and asks Mrs Dorfman's advice. "Perhaps a tiny bit too short. But this," says Mrs Dorfman, singling out a tailored suit, "this will look fabulous on you." It does.

Mrs Dorfman has an unfailing ability to suit clothes and shoes to specific occasions – race meetings, weddings and suchlike. "But," says the owner of Roli, "these outfits should be worn the whole time, and not just saved for special occasions. Every purchase adds to your wardrobe."

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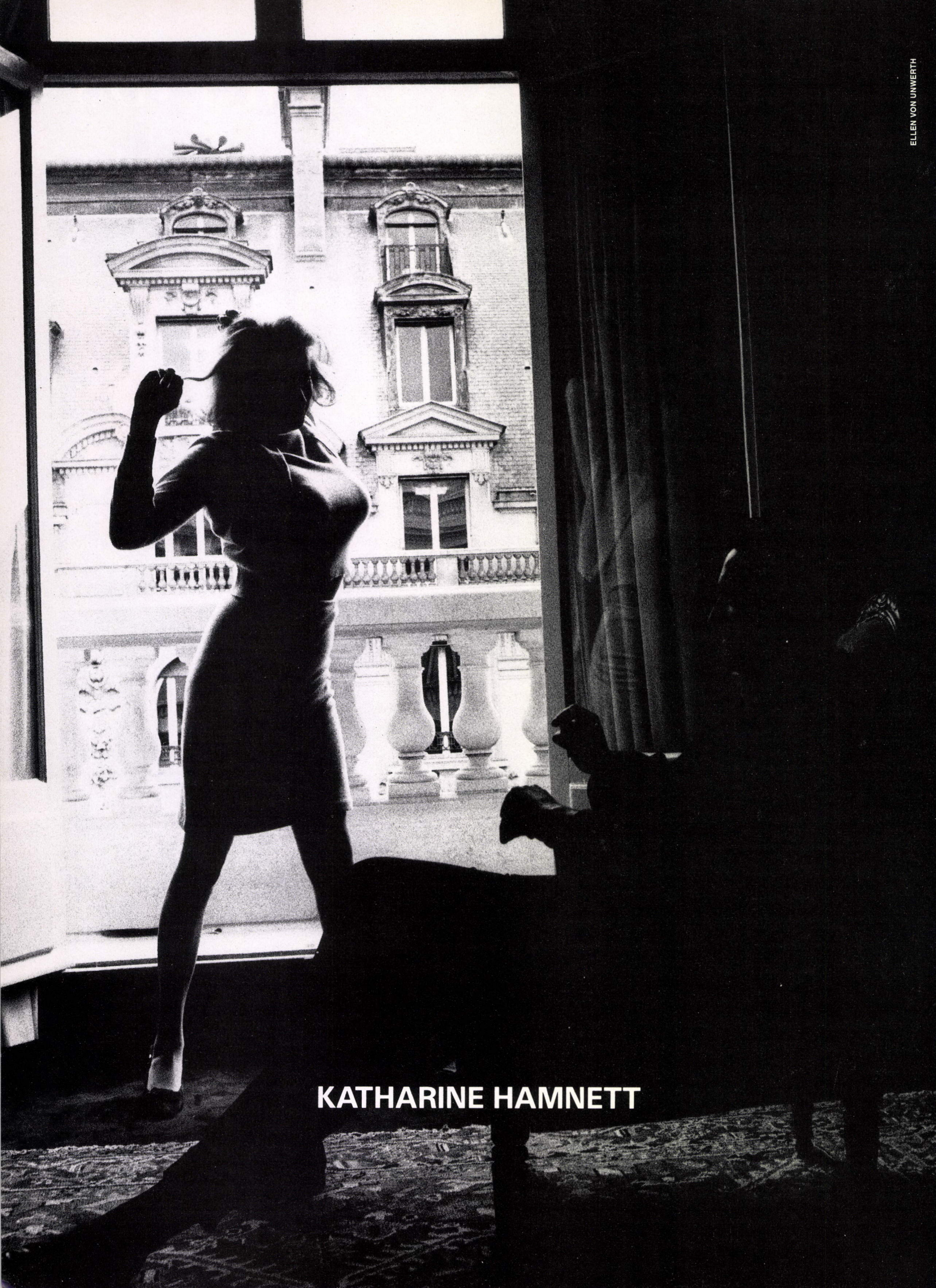
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(with a little help from Freddie the Bear!)

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VOGUE 1980-1991

Mrs Thatcher made Britain safe for the rich. Right on target the future Princess of Wales peeped shyly from beneath her fringe, discarded the regulation Laura Ashley for a sophisticated wardrobe (advised by *Vogue*), and cheerfully demonstrated her privilege of free range among the

royal jewels. Tiaras were dusted off, the rustle of taffeta and the popping of champagne corks were heard throughout the land. The economy suddenly seemed capable of infinite expansion: Serious Money was a game anyone could play – there was lots for everybody. The “trickle-down effect” was a mega-shower of goodies. Laura Ashley, who was dressing would-be rustics in the early Seventies, had become a multinational corporation selling taffeta and swagged chintz by the beginning of the Eighties. Ralph Lauren did even better with his packaging of the English country-house look. Young women who aspired to the real thing – but were estate agents for the time being – crammed their Filofaxes into high-street copies of Chanel’s distinctive quilted bag. Throughout this image-conscious decade, “designer” was the word for everything covetable (as “executive” had been in the Fifties). There were “designer jeans”, “designer chocolates”; Perrier was the “designer water” of choice in restaurants offering “designer food” – *nouvelle cuisine* – more for looking at than eating; the less there was, the more it cost (appropriate for a period in which you couldn’t be too thin or too rich).

Between 1980 and 1986 the number of millionaires in Britain doubled, and the second royal wedding of the decade reflected its times as much as the first had done: Sarah Ferguson was no ingénue; she was distinctly entrepreneurial, positively thrusting, apparently aspiring more to the glitterati than to the Almanack de Gotha. She boisterously enjoyed her new status – in the same manner as the City’s countless new Nigels and Clives enjoyed theirs: the Rolex watches, Mont Blanc pens, Coutts chequebooks and “gold” cards, Porsches with car phones; feathering their new nests in Fulham or their converted Docklands warehouses with crinolined windows, old silver, mahogany and somebody’s else’s ancestors; bulk-buying Eileen Gray furniture or neo-Biedermeier from Conran, and female accessories from the firm’s PR agency; frequent-flying Club class on expenses – to Bangkok, Hong Kong, New York, L.A. They learnt, reading *Vogue*, what an interior should really look like, what Fiona and Karen were buying and what their designer children should wear; they learnt to aspire to a villa in Tuscany. They relished the fact that, by the mid-

Eighties, Britain meant “Loadsamoney!”, and everything was for sale – from Honours to “lifestyles” (an American term for an American concept). They owed everything they owned – even the nickname they gloried in, “Young Urban Professional” or Yuppie – to the fact that Britain was becoming more like the US. At least we still had the

Prince of Wales talking to his flowers and attempting like King Canute to turn back the tide of post-modernism – but until the Big Bang fizzled out he was a representative of a nationally endangered species.

The motto of the Eighties was “If you’ve got it, flaunt it – and if you haven’t got it, get it.” *Vogue*’s reaction to the American notion of failure as a sickness – which could be cured by jogging, and “Dressing for Success” – was to flaunt the new athletic Eighties body (with breasts and hips worthy of the name) in power dressing with built-in “muscle”: Armani, Karl Lagerfeld’s jazzy new version of Chanel, Claude Montana, Azzedine Alaïa; the American successes, Donna Karan and Calvin Klein; the riotously colourful imaginings of Versace and Lacroix; offbeat, confident new British designers such as Conran, Galliano and Ozbek. A picture was worth a thousand words throughout that semiological decade.

In the Eighties, the arts also were a growth industry. *Vogue* profiled every comet that blazed through the international cultural galaxy – from the exploding stars to the enduring lights. Lord Snowdon fixed public figures in his viewfinder, contributing words and vivid images, and, on more than one occasion, controversy. *Vogue* ranged the world for startling visuals, celebrating the sheer bounty of images. An explosion of glorious new photographers explored *Vogue*’s wildest dreams. Baroque lavishness and expensive minimalist simplicity were seen almost

equally. Paolo Roversi shot neo-Romantic naiads swathed in acres of chiffon by Romeo Gigli, and set a style; Patrick Demarchelier made couture equally real in a circus setting or a sidewalk café; Peter Lindbergh’s *nouvelle vague* images conjured untold narratives in grainy black and white; Bruce Weber’s epics using animals, children, vast landscapes and regional life were benchmarks. *Vogue* analysed each shift of emphasis in the fashion mentality as women redefined themselves, and as designers coped with those changes. There was a broad range, from the executive workhorse through the reaction against that image; from the sexually voracious Madonna-wannabe (who shouts the loudest wins), to the womanhood goddess at the end of the Eighties – “mature, self-possessed, and, in the years to come, commercially speaking, She-Who-Must-Be-Obeyed”. A decade which was marked by businessmen being knighted for go-getting (and then jailed when it was discovered how), the Eighties started out with getting your jewels out of the vault – and ended up by pretending you used unleaded in your car.



Movers and shakers: 1, Jean Paul Gaultier, 1989, and 2, The Four Tops, 1988. 3, Sophie Elgort with ballerinas Darcey Bussell wearing David Fielden



... and Cynthia Harvey wearing Jasper Conran, 1989. 4, Christy Turlington resplendent in Antony Price plumage, 1987



1980-1991



Eighties looks... sportswear was everywhere; pioneered by Norma Kamali with her sweats and ra-ras, the look was very young, very healthy, very American: 1, tight cycling trousers, striped zip-neck jersey and jazz shoes, 1980. 2, the Eighties body: supple, toned and strong, 1983. 3 and 4, Calvin Klein's effortless shapes and understated colours, 1980. 5 to 9, Santa Fe fashion: bright, Navaho blankets, white cotton and lace, armfuls of turquoise and silver, 1981. 10 to 13, "I do an awful



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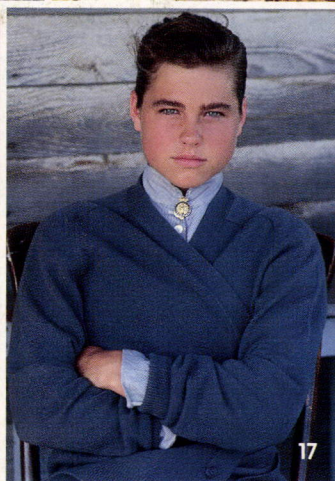
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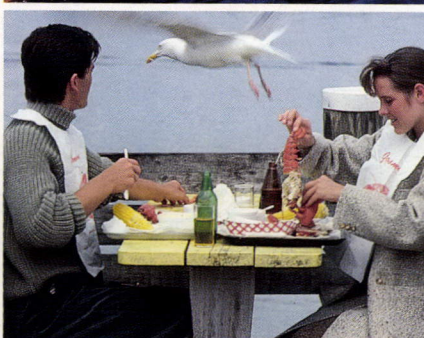
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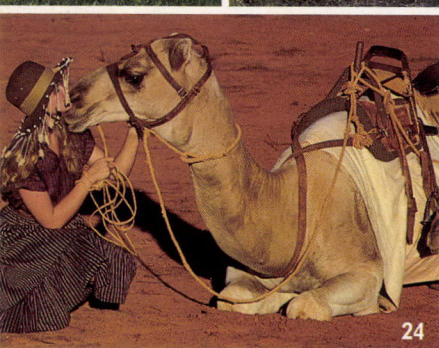


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lot of thinking and dreaming about things in the past and the future... all the people who have existed there,"

Andrew Wyeth's New England: elongated linen skirts, soft cashmeres and pale "salt-bleach colours", 1983. 14 to 17, "This look is strongly of the present and deeply reminiscent. The spirit is one of practicality, rectitude, charm and first-up, best-dressed": Nebraska pioneers of 1982 in button boots, smocks and breeches, aprons and hand-knits.

18 to 21, Indian summer in the Adirondacks: black layer dressing, tweeds and fisherman's knits, 1983. 22 and 23, natural country looks: fresh, scrubbed faces, tousled hair, Fair Isles and tartan: "learn to make the city coat, the tweed suit, work in the country by whipping them up in bright twists of tartan, thick wraps of cashmere plaid, toughened with ribbed wool tights, big rough-knit sweaters, great, green wellies..." 1980. 24 and 25, Vogue in the Australian outback, 1980 - keeping cool in army surplus, striped cottons and "hats necessarily shady that, to deter the flies, may be hung with corkage from all that fine Australian wine..." 26 and 27, beauty and the beach boys on Bondi and Narrabeen beaches, NSW



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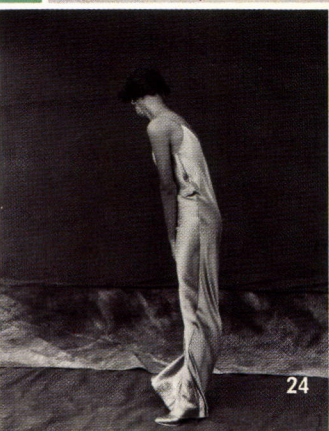
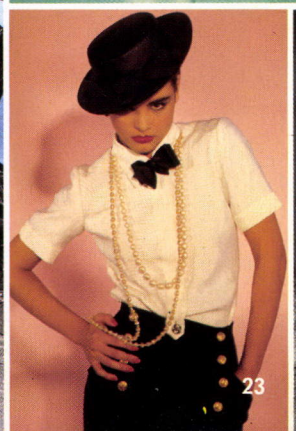
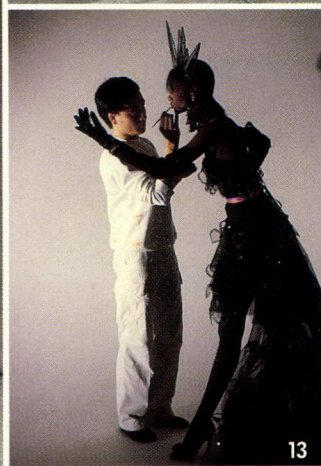
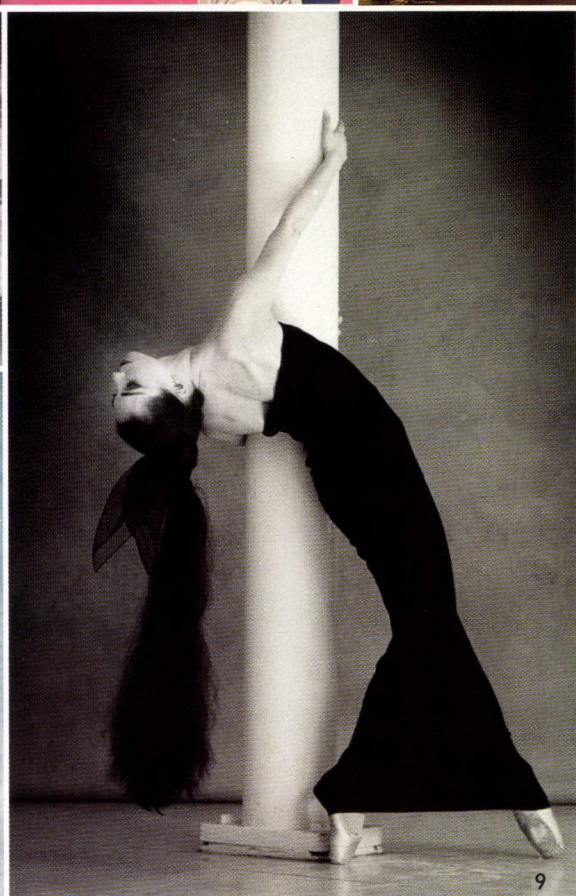
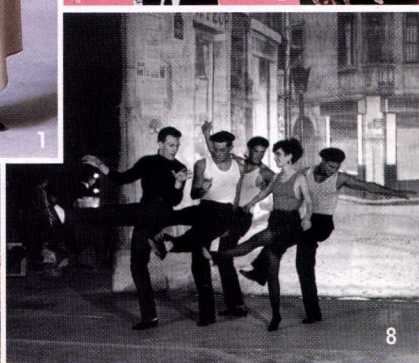
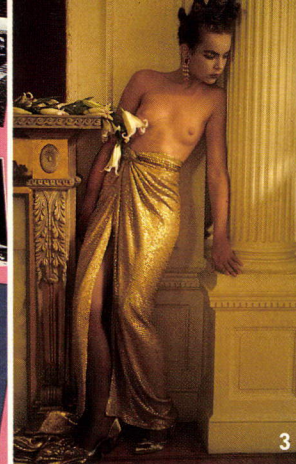
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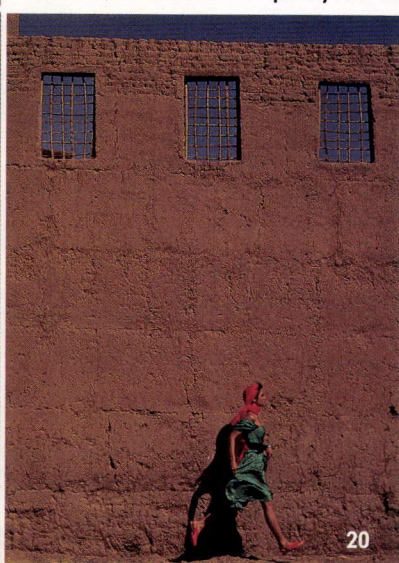
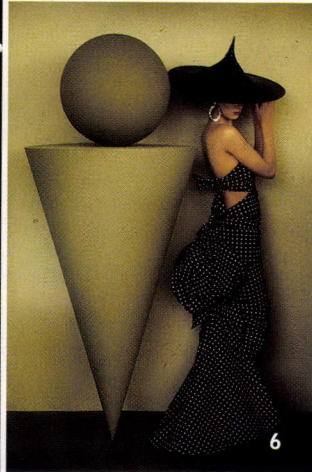
Eighties evening looks ran the gamut from the utterly extravagant to the astonishingly simple... 1, asymmetrical column of silk and wool by Geoffrey Beene, 1986. 2 and 8, celebrating the style of the young Elizabeth Taylor in Hollywood, 1983 – guest stars included Matt Dillon, Vincente Minnelli and an unknown actor called Kevin Costner. 3, "Who is this creature?... Her party alchemy is irresistible. Her tastes can run to the

1980-1991

resplendent": Donna Karan's heavy gold-sequined sarong, 1985. 4, Issey Miyake's body-moulding silver rubber breastplate and grey silk cape, 1985. 5, rhythmic gymnast Stacy Oversier dances in Saint Laurent's crepe and chiffon suit embroidered by Lesage, 1984. 6, exuberantly bustled silk faille and lacquered straw pagoda hat, by Lacroix at Patou, 1986. 7, Vivienne Westwood's rover look: hitched pettidrawers, sagging muslin stockings and pirate jackets, 1981. 9, New York ballet dancer, Stephanie Saland, in Sheridan Barnett's dance-wear-inspired tube of

fine jersey, 1985. 10, John Galiano turned tailoring on its head with his waxed-cotton pearly queen, 1985. 11, the new body-consciousness: Alaïa's second-skin leather suit, 1983. 12, Uma Thurman in Bodysuit's gold-on-black stretch Lycra bellbottoms, shirt and bowler, 1986. 13, filmy tulle dress and train scattered with multicoloured sequin hearts, tulle and sequin headdress, by Saint Laurent, 1980. 14, Calvin Klein's elongated tailoring, 1982. 15, in 1986 Tiffany returned to Bond Street after an absence of forty years. Here, Elsa Peretti's silver cuffs and armlets from Tiffany. 16, Paul Golding's ethereal duchesse satin with a balloon skirt of ivory moiré and muslin wimple, 1986. 17, Liberty's body-wrapping eau-de-Nil chiffon and façonné silk scarf, 1986. 18, the 1985 dandy was a rococo confection of brocade, tulle and Watteau colours. 19, an Eighties Louise Brooks in Givenchy's violet satin, 1982. 20, Jasper Conran's brilliant Fauve silks, Morocco 1984. 21, New Romantic pirates washed up on Bequia, 1981. 22, the Grecian simplicity of Fortuny-style silks, by Patricia Lester, 1985. 23, grosgrain shirt and crepe sailor trousers from Lagerfeld's first collection for Chanel, 1983. 24, silver satin bias by Anne Klein, 1982. 25, French actress Isabella Pascoe as the couturier's favourite client, Madame La Marquise de La Robe Merveille, in Dior's architectural violet and black "*folies de grandeur*", 1985. 26, Chanel's sorbet taffeta frock coats and leggings, 1985

27, Yamamoto's giant dust coat over cotton and Lycra "swim pieces", 1984. 28, Saint Laurent's velvet siren sheath flounced with ruby satin, suede gloves and feather muff, 1982

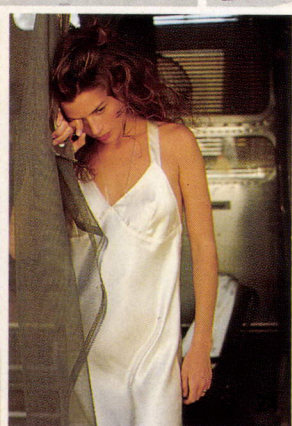
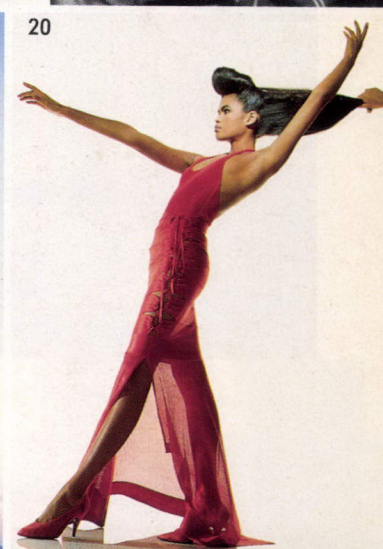
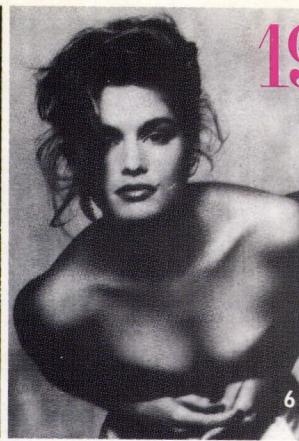


1, Alaïa body dressing: curvy "ballet" jacket and stretch trousers, 1986. 2, Principal Boy in long, velvet jacket by Nicole Farhi, leggings and thigh-high boots, 1988. 3, New Avengers cling by Liza Bruce, 1990. 4, Gianni Versace's kick boxer, 1990. 5, Southern belle in Dior's huge gold train, 1990. 6, Cindy Crawford shows her fashionably voluptuous décolletage in Bellville Sassoon, 1988. 7, Alaïa's waist-whittling sheepskin, 1986. 8, Emanuel's mini-sheath and cartwheel, 1987. 9, Bill Blass's pillar of mono-chrome silk crepe, 1988. 10, bomber T-shirt and skirt, by Chanel, 1987. 11, the urban cowgirl in ruched bikini by Liza Bruce, and leather, 1990. 12, Vivienne Westwood's underwear as swashbuckling outerwear, 1990. 13, *Vogue* in Mexico: stole by Arabella Pollen, 1990. 14, Paris couture goes Bardot: Lacroix, 1989. 15, draped bikini by Norma Kamali, 1990. 16, Jean Muir's lightweight jersey coat, 1986. 17, Chanel's jacket and flares, 1988. 18, diva-dressing in Alaïa's ankle-grazing sheath, 1988. 19, the new streamlined swimsuit by Norma Kamali, 1986. 20, Alaïa's halter and corset-skirt, 1986. 21, Giorgio di Sant'Angelo's

bodysuit and cloak, 1990. 22, Christy Turlington in Chanel and Linda Evangelista in Moschino, 1990. 23, Saint Laurent's couture feathers, 1987. 24, underwear as eveningwear, 1989. 25, the new curvy figure in Patrick Kelly's sequined stretch, 1988. 26, Antony Price toga, 1988. 27, jersey empire dress and cape, 1989. 28, fake leopard-skin skirt with silk spencer, 1986. Both by Geoffrey Beene. 29, 1988 saw a new purity of line epitomised by Ozbek's catsuit. 30, the essential evening dress by Victor Edelstein and Anouska Hempel, 1987. 31, Lacroix's first collection turned couture frou-frou – all feathers and nipped-in waists, 1987. 32, Cerruti psychedelia, 1990. 33, sculptural mini and bolero by Montana for Lanvin, 1990. 34, Kim Basinger running wild in Saint Laurent couture, 1989



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1, rear view of Lychets Princess: "It took an hour of tempting this Tamworth Breed Champion with apples before she would deign to be photographed," 1990. 2, Angus McBean at home

in 1980. 3, Andrée Putman, 1990. 4, the salon in Karl Lagerfeld's "Roman Studio", designed by Massimo Zompa, 1986. 5, "Every good theme park has a man-made mountain": Mount Mayday in Disneyworld, Florida, 1989. 6, Manolo Blahnik's sitting-room in his converted "London lobby", 1986. 7, Philippe Starck's bar at the Royalton Hotel in New York, "the only old-fashioned thing is the service", 1989. "La Maison Pour Joseph": 8, the living space, and 11, the bathroom designed by Eva Jiřicna, 1984.

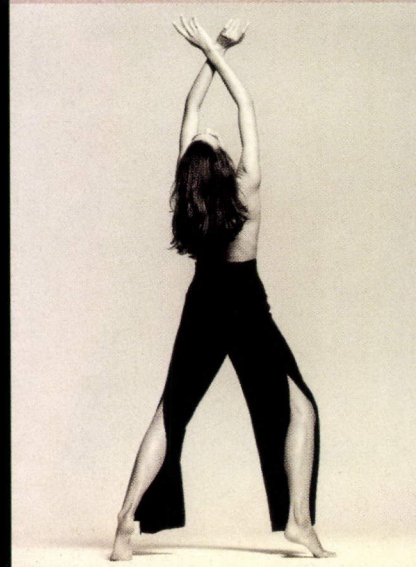
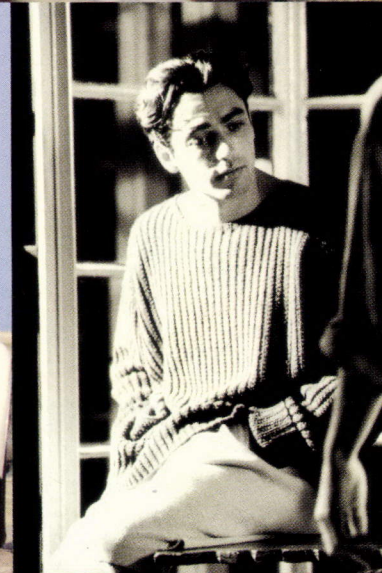
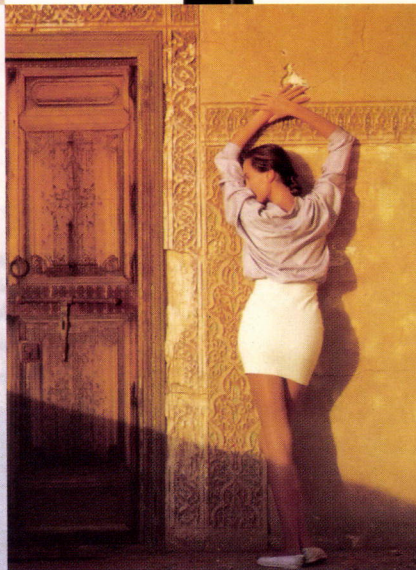
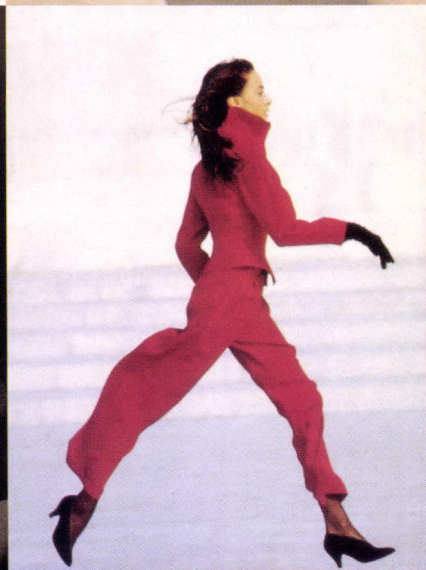
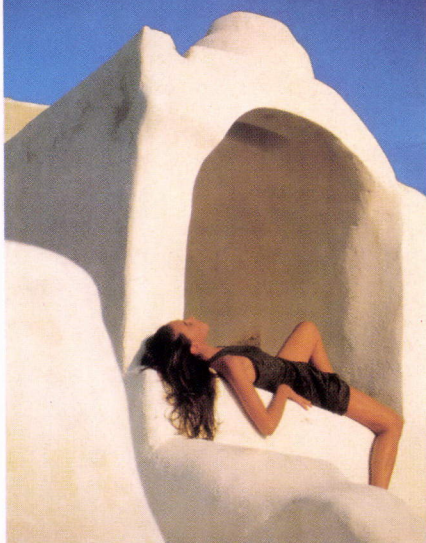
9, Eduardo Paolozzi, "the hand as the sculptor's tool", 1988. 10, Jeremy Fry's house in Malta, 1983. 12, President M glass table by Philippe Starck, 1985. 13, The Princess of Wales with Prince William and Prince Harry, 1989. 14, Richard Rogers's house, "a home more than an architectural manifesto", 1988. 15, Romeo Gigli's studio in Milan, 1988. 16, the guest tower at Arrow House, Napa Valley by Julian Powell-Tuck, David Connor and Gunnar Orefelt, 1989. 17, CZ Guest, 1989. 18, Geoffrey Beene painted the backdrop and his coat for this portrait, 1990. 19, Tina Turner "performs with all the energy of a 747 taking off", 1989. 20, Yves Saint Laurent, 1987. 21, Marianne Faithfull, "I've always been very attracted, and indeed seduced, by beauty, by glamour, by fashion, by wanting to be hip, but it also provokes intense fear," 1989

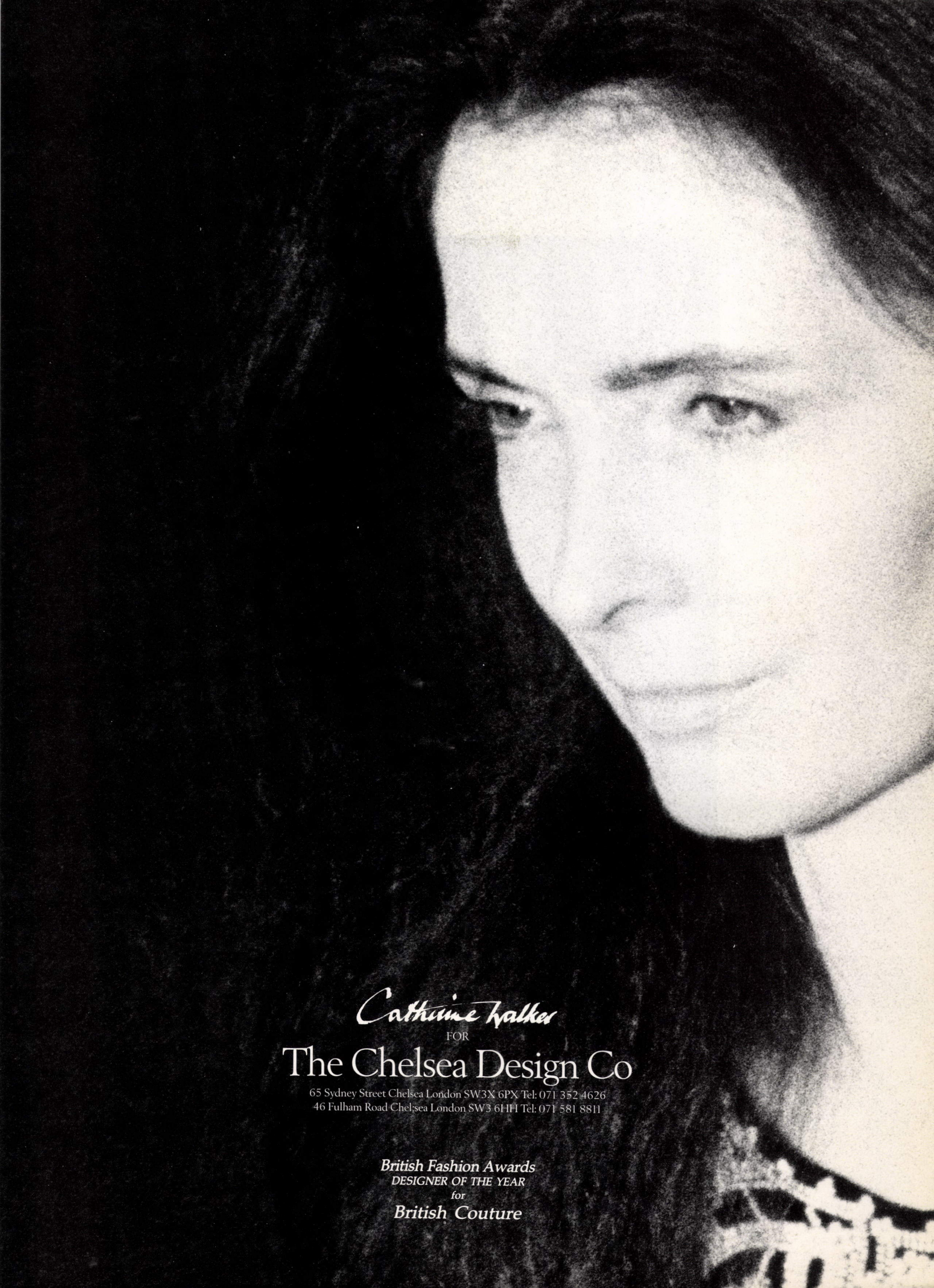


I had spending some time in Florida, working on an experimental film - I found this old Bermuda-style house on the ocean, in a funny little town called Golden Beach in Miami.

22, "Passion Flower" Barbara Cartland, 1988.
23, *Madonna and Child* by Mats Gustafson, 1990.
24, Giorgio Armani, 1986.
25, Kylie Minogue in Thierry Mugler, 1990. 26, Miami pool-life by Bruce Weber, 1990. 27, Gianni Versace: "When he does something he does it *con brio*: his short is shortest, his sexy blatant," 1990. 28, "His Royal Badness" Prince, 1990.
29, Manolo Blahnik's *Exotic Calf* from Andy Warhol's colouring book, 1990. 30, Sir Richard Attenborough and Ben Kingsley, 1982. 31, "The real thing": Mike Tyson, heavyweight boxing champion, 1989. 32, Billy Boy with wig and daisy, Paris 1989. 33, Billy Idol, 1990. 34, Madonna, in a black silk chiffon slip, by Christian Lacroix, 1989.
35, "Wind in the Willows Picnic" by Tessa Traeger, 1983. 36, Madame Grès, 1984. 37, Nancy Reagan, 1989.
38, 1949 Man Ray illustration, featured 1988. 39, Matt Dillon, 1983. 40, George Michael, "his supreme swarthinness" 1988.
"Queens of Soul": 41, Aretha Franklin, 1990; and 42, Patti Labelle, 1990.
43, Azzedine Alaïa, 1990. 44, Brigitte Nielsen, "I intimidate men and I make women jealous," 1988. 45, Barry Flanagan, 1982. 46, Bob Hoskins, 1982

NICOLE FARHI





Catharine Walker

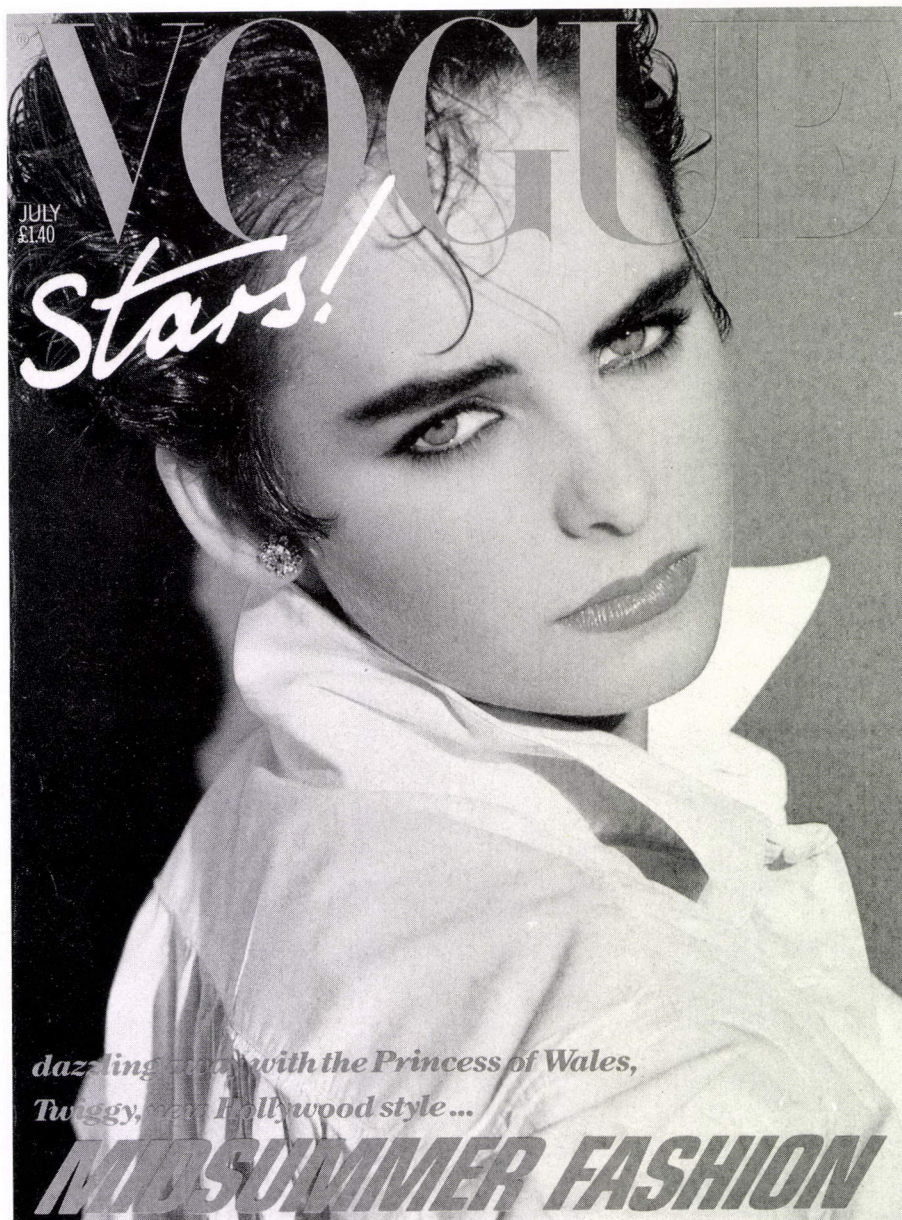
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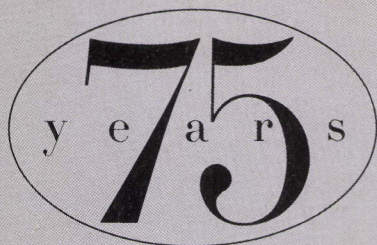
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ILLUSTRATION: Helen Dryden, Erté, Fish.

1920-29

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ILLUSTRATION: Benito, Cocteau, Covarrubias, Fish, E.X. Kapp.

1930-39

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ILLUSTRATION: Alajalov, Covarrubias, June Platt.

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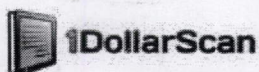
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